MUSIC - UNIVERSITY OF TORONTO
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KONZERT

Es dur

für

zwei Klaviere

von

Wilh. Friedemann Bach.

Mit Fingersatz und Phrasierungsbezeichnung

von

Dr. Hugo Riemann.

STEINGRÄBER VERLAG, LEIPZIG.

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505.

Oscar Brandstetter, vorm. F. W. Gartrecht, Leipzig.

Zur Erläuterung der Phrasierungsbezeichnung.

Die den Taktstrichen untergeschriebenen Zahlen legen den thematischen Aufbau im Grossen dar, d. h. weisen die Perioden-Gliederung auf, sind eine durchgeführte musikalische Interpunktion: die *8* zeigt das Ende der Periode an, entspricht also ungefähr dem Punkt der Schriftsprache; die *4* steht ähnlich zum Kolon oder Semikolon in Parallele; die *2* ist meist, die *6* wohl immer dem Komma zu vergleichen. Übrigens sind aber die Zahlen nichts weiter als die Ordnungszahlen der Takte innerhalb der einzelnen Perioden. Wo rhythmische Komplikationen gar nicht vorkommen, laufen sie regelmässig von *1* bis *8* und beginnen nach *8* wieder mit *1*. Alle Anfänge ex abrupto, Einschaltungen, Auslassungen, Dehnungen, Drängungen und Verschränkungen (Umdeutungen des Endes zum neuen Anfang u. dergl.) sind durch die Zahlen sofort verständlich auszudrükken und bedürfen keiner weiteren Erläuterungen durch besondere Anmerkungen. Der punktierte Taktstrich ist entweder ein aufgehobener Taktstrich (eine schwere Zeit wird leicht) oder aber ein wiederholter (eine leichte Zeit wird schwer); das geklammerte Zeichen des schweren Takts (v) hat ähnlichen Sinn (Umdeutung des schweren Takts zum leichten Takt, überm punktierten Taktstrich sogar Umdeutung zum leichten Halbtakt).

Für die Gliederung im Kleinen (Bestimmung der Motivgrenzen) ist das Lesezeichen (' resp. ") angewandt; alle anderen Zeichen (Legatobögen, Punkte, Strichpunkte) sind im gemeinüblichen Sinne beibehalten, nur mit strengerer Kritik durchgeführt. Das ⌒ bedeutet nicht einen dynamischen Accent (Drücker), sondern einen agogischen Accent (gelinde Dehnung des Notenwerts).

EXPLANATION OF THE SIGNS OF PHRASING.

The numbers written below the bars make clear the broad features of the thematic structure, i. e., show its articulation in periods, they are a systematically applied musical punctuation: the 8 indicates the close of the period, consequently nearly corresponds to the full stop of the written language; the 4 is used like the colon or semicolon in parallels; the 2 is mostly, the 6 perhaps always, comparable to the comma. However, the numbers are nothing more than the ordinal numbers of the bars within the several periods. Where rhythmical complications do not occur, they run regularly from 1 to 8 and begin after 8 again with 1. All beginnings ex abrupto, intercalations, omissions, expansions, contractions, and dove-tailings (the close becoming the new beginning and the like) can be expressed at once intelligibly by the numbers and do not need any further explanations by means of special annotations. The dotted bar is either a suppressed bar (where an accented time becomes unaccented) or a repeated bar (where an unaccented time becomes accented); the sign in parenthesis of the accented bar (v) has a similar meaning (change of the accented bar to the unaccented, above the dotted bar even change to the unaccented half-bar).

For the articulation in detail (fixing of the limits of the motives) the reading-sign (' respectively ") is employed; all other signs (slurs, dots, dots and dashes) retain their usual meaning, only have been used with greater critical strictness. The ⌒ signifies not a dynamic accent (emphasis), but an agogic accent (slight expansion of the value of the note).

EXPLICATION DES SIGNES DES ÉDITIONS PHRASÉES.

Les chiffres souscrits aux barres de mesure démontrent les traces de la construction thématique, c'est à dire, ils font voir l'enchaînement et la structure interne des périodes et réprésentent une complète ponctuation grammaticale pour la musique: le 8 indique la fin d'une période en sorte qu'il répond au point grammatical; le 4 se trouve analogiquement en parallèle avec le colon (deux points) ou le sémicolon (point et virgule); le 2 est à comparer le plus souvent, le 6 peut-être partout au comma (virgule). Du reste les chiffres ne sont autre chose que des nombres ordinals des mesures au dedans des singles périodes. Où il n'y à pas de complications rhythmiques, ils marchent régulièrement de 1 à 8, et après recommencent à 1. Tous les commencements ex abrupto, les réitérations, les élisions, dilatations, contractions et entrelacements (remplacements d'une terminaison par un nouveau commencement etc.) s'expriment de suite indubitablement par les chiffres et n'exigent point d'autre explication par des notes spéciales. La barre pointillée se présente comme barre annullée (quand un temps grave [fort] devient anacroustique [faible] ou comme barre réitérée (quand une anacrouse devient temps grave); le signe de la mesure grave paranthésé (⌣) est d'un semblable sens (changement de mesure grave en mesure anacroustique, et quand il se trouve sur la barre pointillée même en temps anacroustique).

Pour l'exhibition des détails de la ponctuation (c'est à dire la précision de l'étendue des motifs) s'emploie le guide (' ou "); tous les autres signes (c'est ceux pour le legato, staccato, portato) ont été conservé en leur commun sens, seulement qu'ils aient été appliqués avec une critique plus sévère. Le ⌒ ne signifie pas un accent dynamique (renforcement), mais plutôt un accent agogique (prolongement modique de la durée).

Dr. Hugo Riemann.

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„Eine Musikerbibel, welche auf keine Frage eine Antwort schuldig bleibt" (**Musikalische Tagesfragen**) sei angelegentlichst empfohlen:

MUSIK-TASCHENBUCH.

5. Auflage. Elegant gebunden 1 Mark.

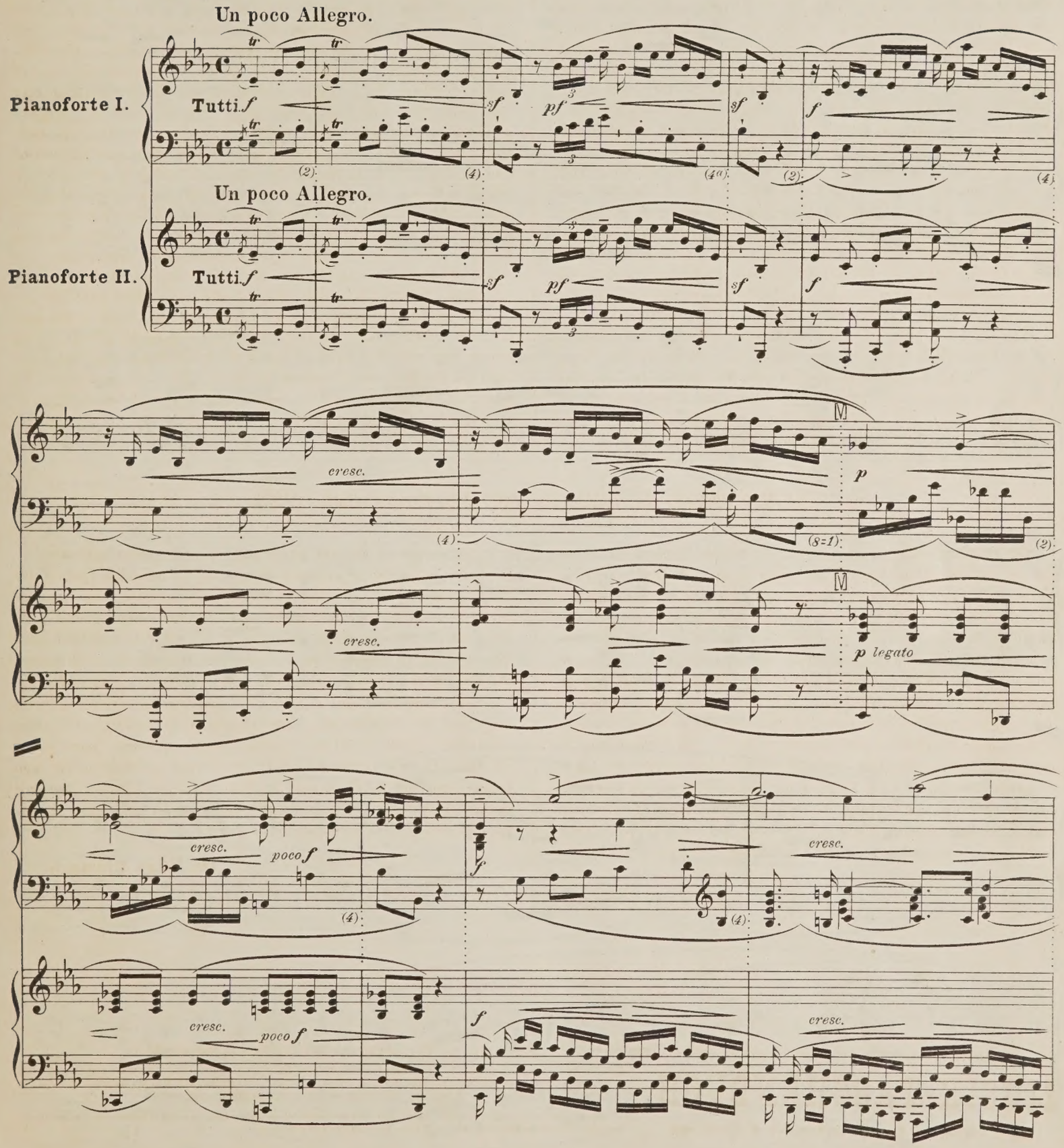
Inhalt: Erklärung der musikalischen Kunstausdrücke von Dr. H. Riemann. Katechismus der Musik von O. Schwalm, Tabellen zur Musikgeschichte von Dr. H. Riemann; Kurzgefaßte Harmonielehre von Dr. H. Riemann; Unterrichtstabellen und Stundenconti.

„Das brillant ausgestattete Büchlein dürfte sich bald die entschiedene Gunst des grossen Publikums, das sich irgend musikalisch interessiert, erwerben." Neue Musik-Zeitung.

WILH. FRIEDEMANN BACH.

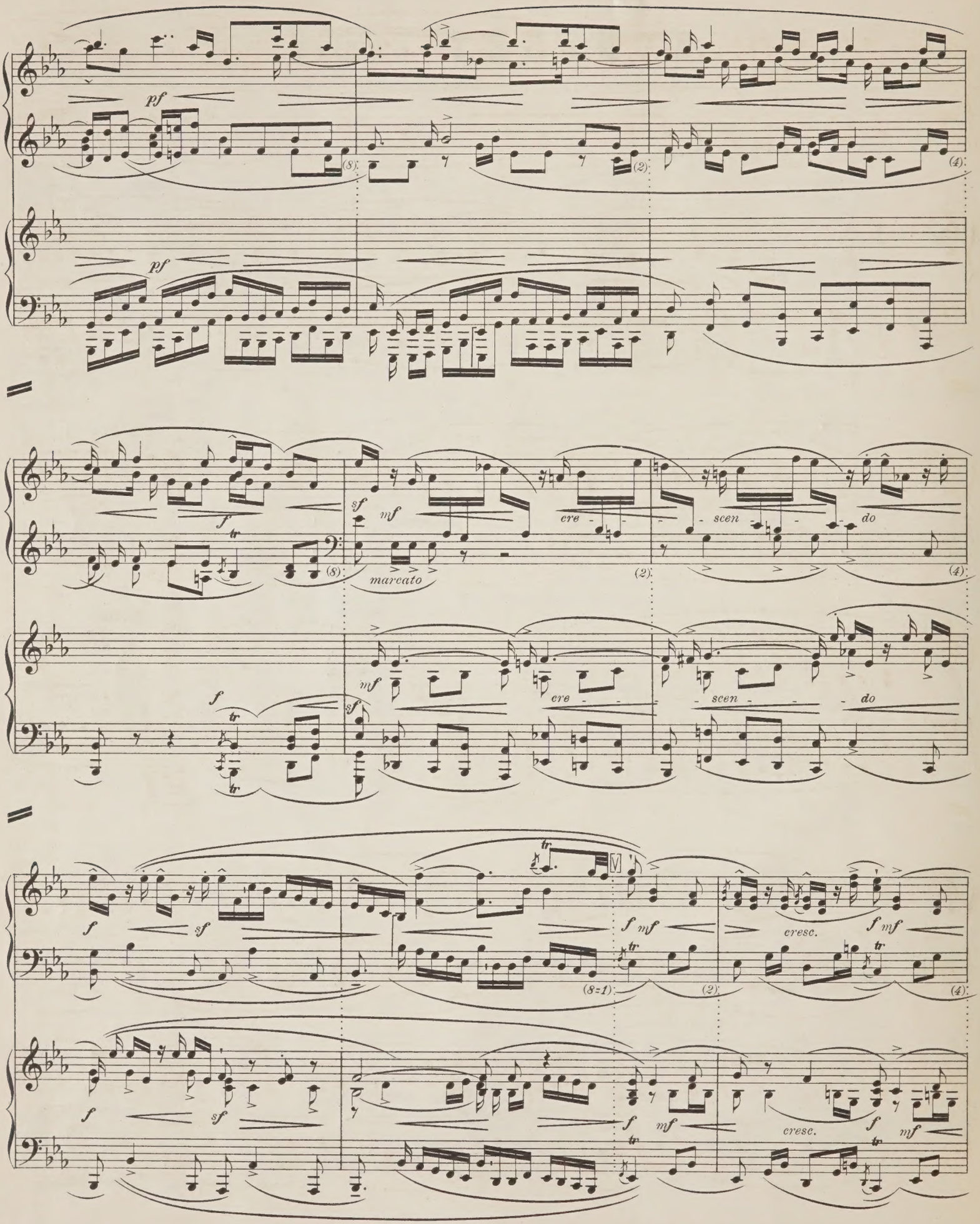
KONZERT Esdur

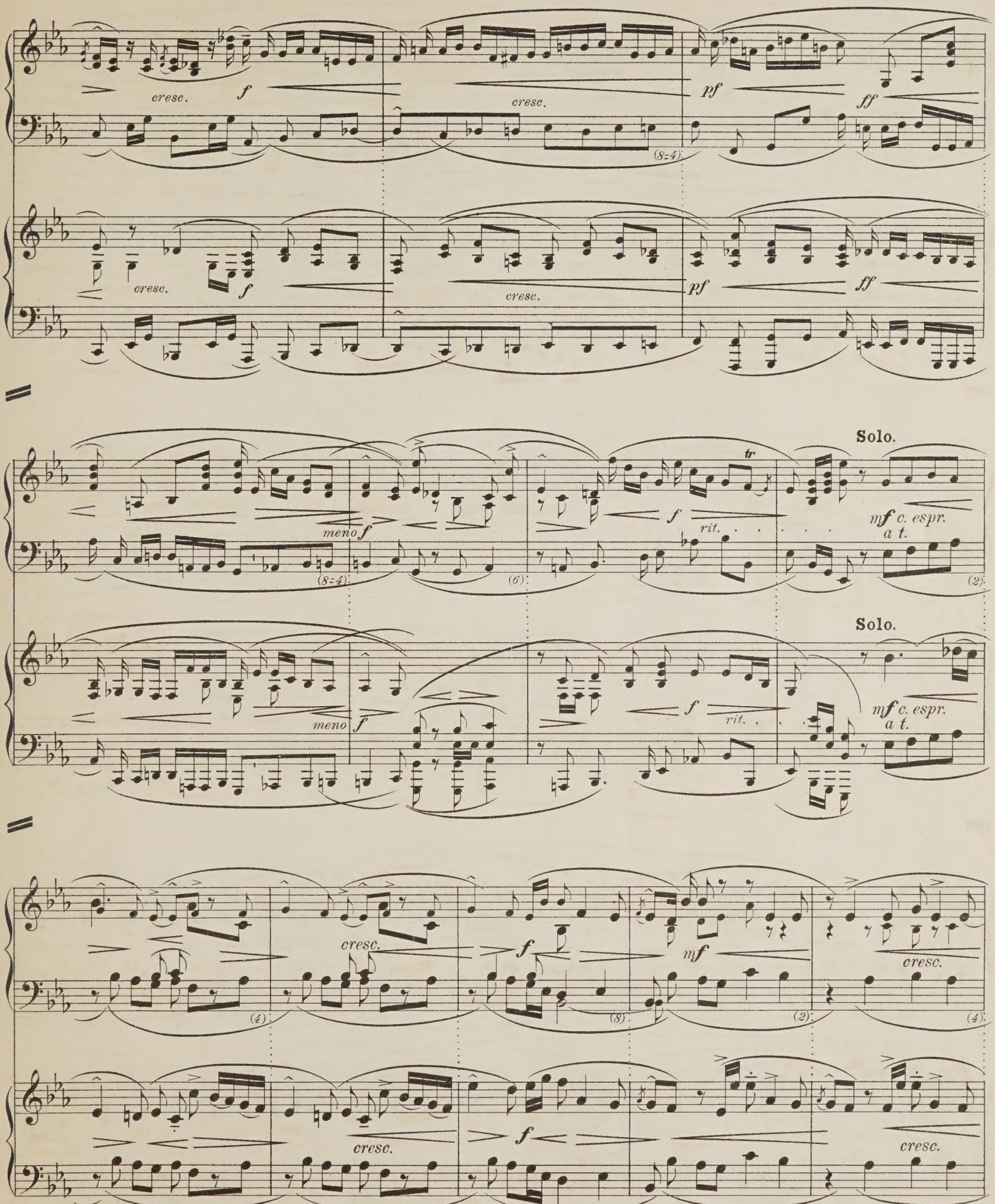
für zwei Klaviere.

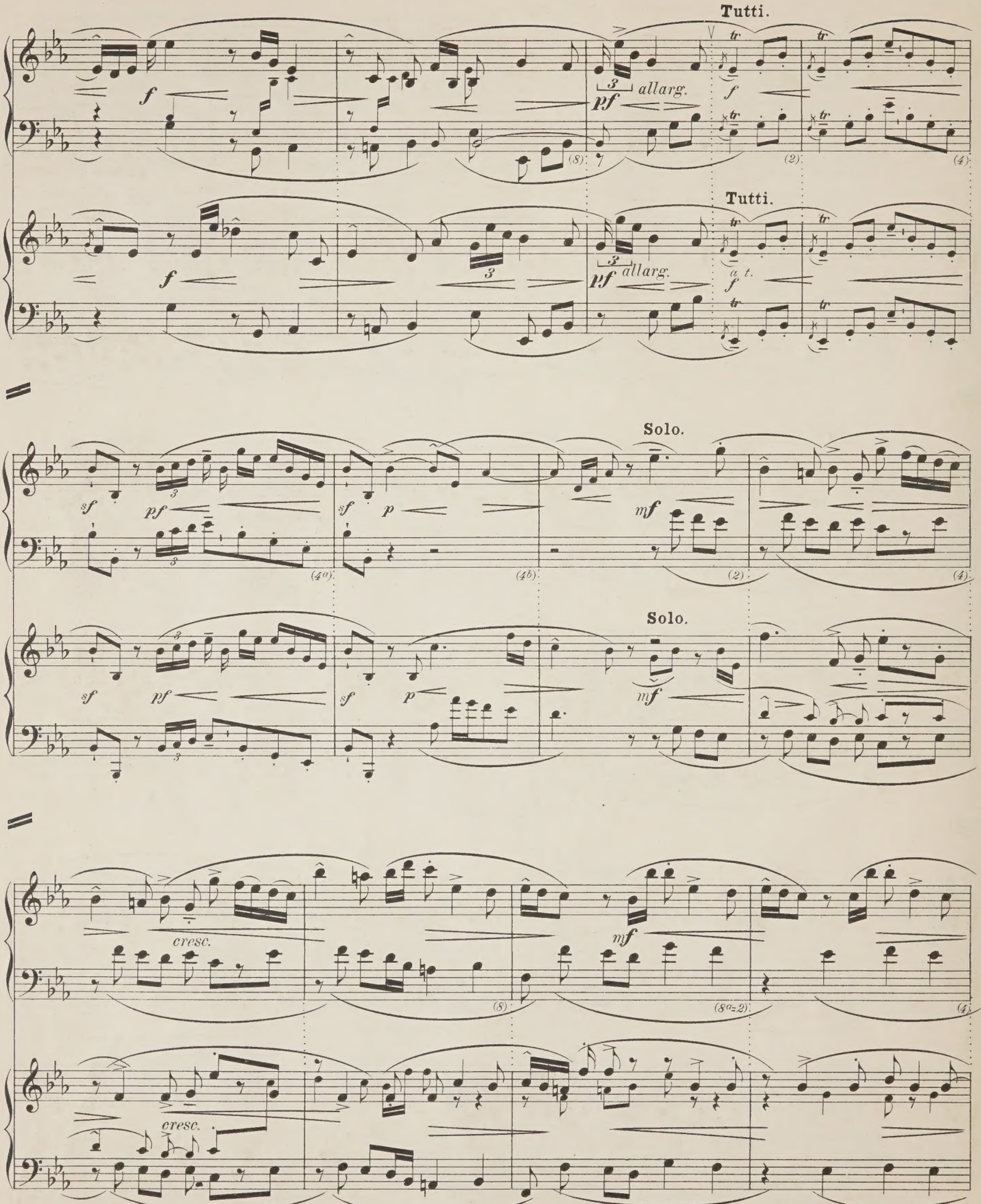


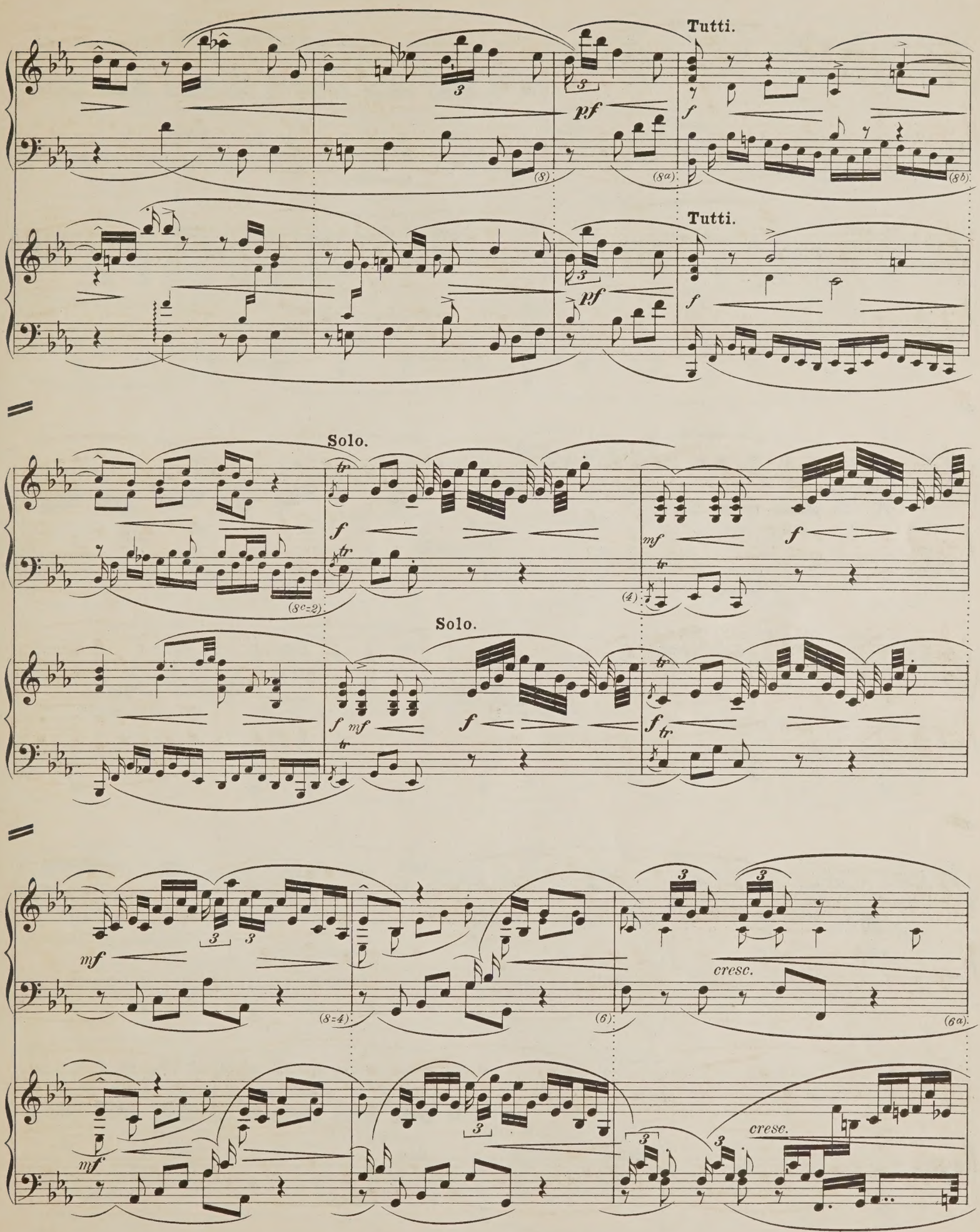
Vorlage: Das Manuskript der Königsberger Bibliothek „*Concerto a duoi Cembali di Wilh. Friedemann Bach*“ (vollständige Partitur und zwei Klavierstimmen).

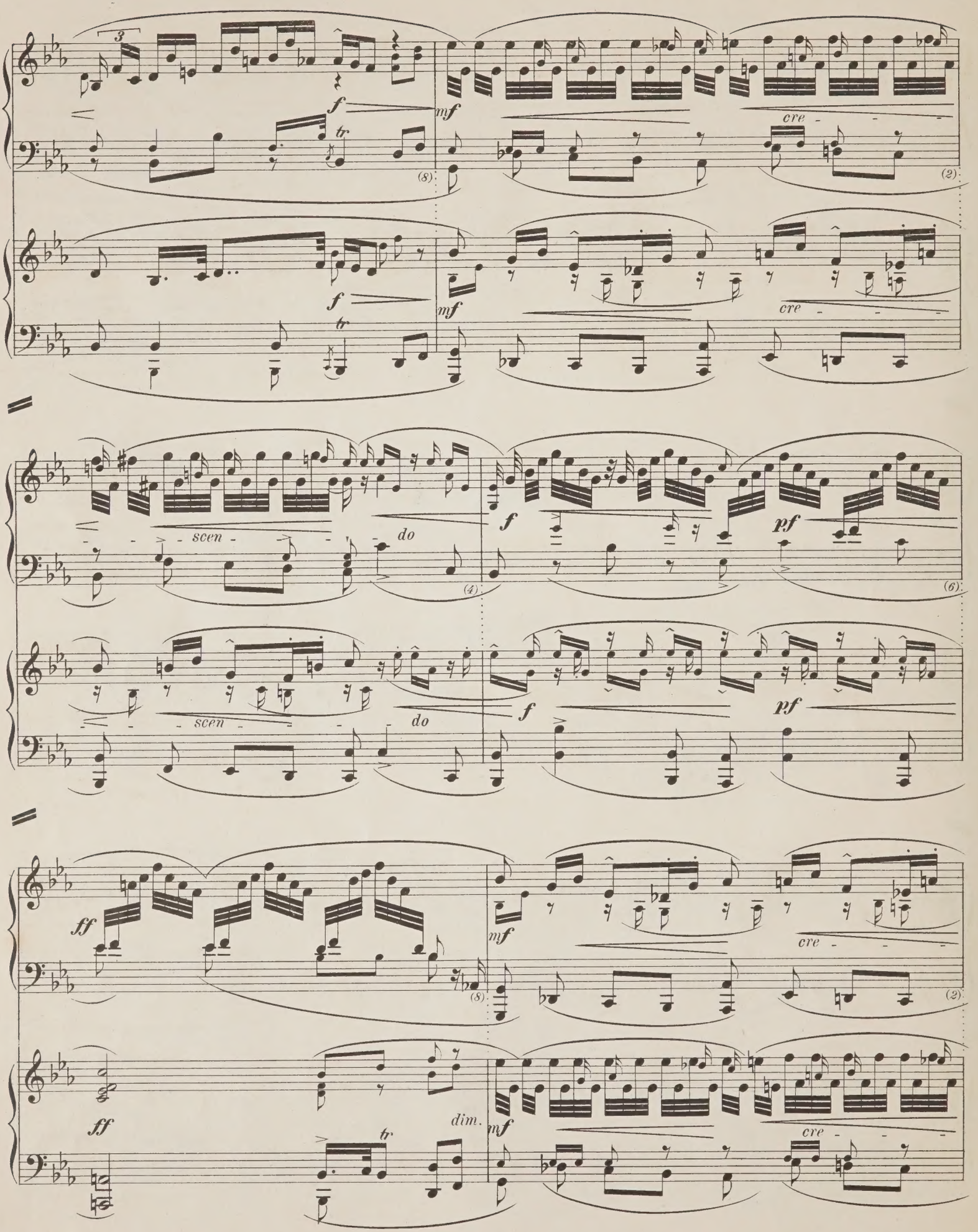
Stich u. Druck v. Oscar Brandstetter, vorm. F.W. Garbrecht, Leipzig.

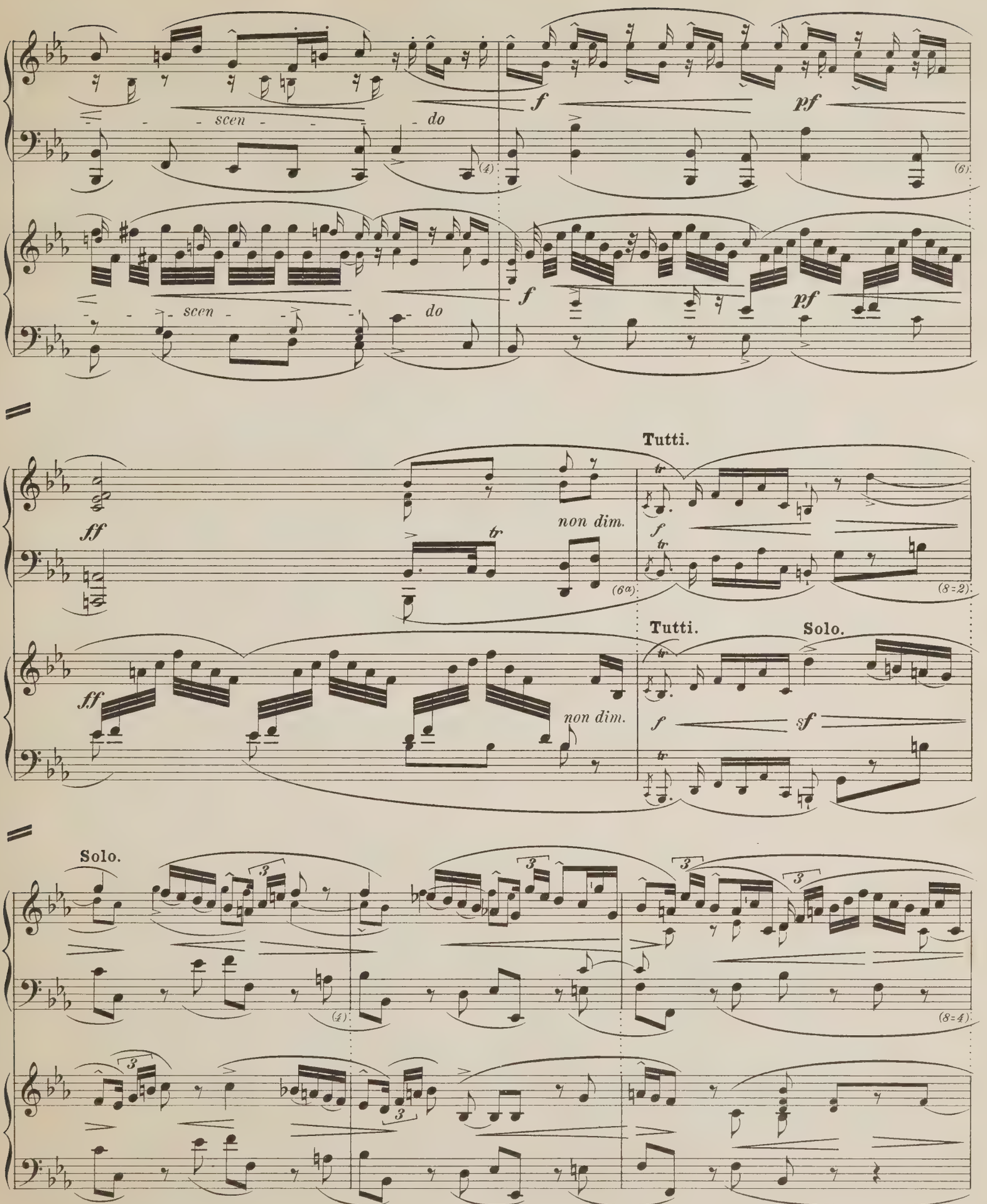

pf
pf
f
tr
sf
mf
marcato
cre - scen - do
f
tr
mf
sf
cre - scen - do
f
sf
tr
f mf
cresc.
f mf
f
sf
f
mf
cresc.
f
mf

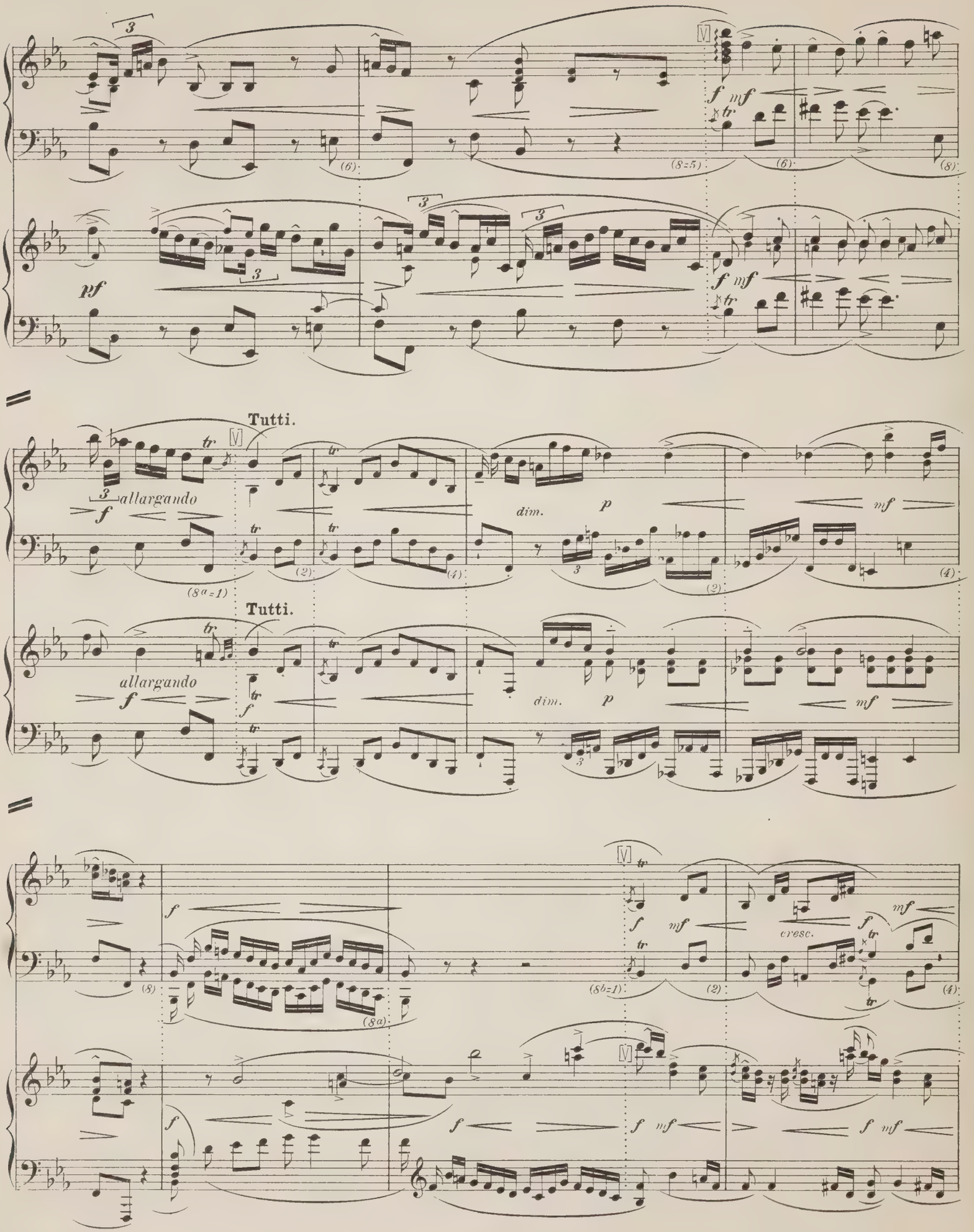

cresc.
f
cresc.
pf
ff
cresc.
f
cresc.
pf
ff
Solo.
meno f
f
rit.
mf c. espr.
a t.
Solo.
meno f
f
rit.
mf c. espr.
a t.
cresc.
f
mf
cresc.
cresc.
f
cresc.

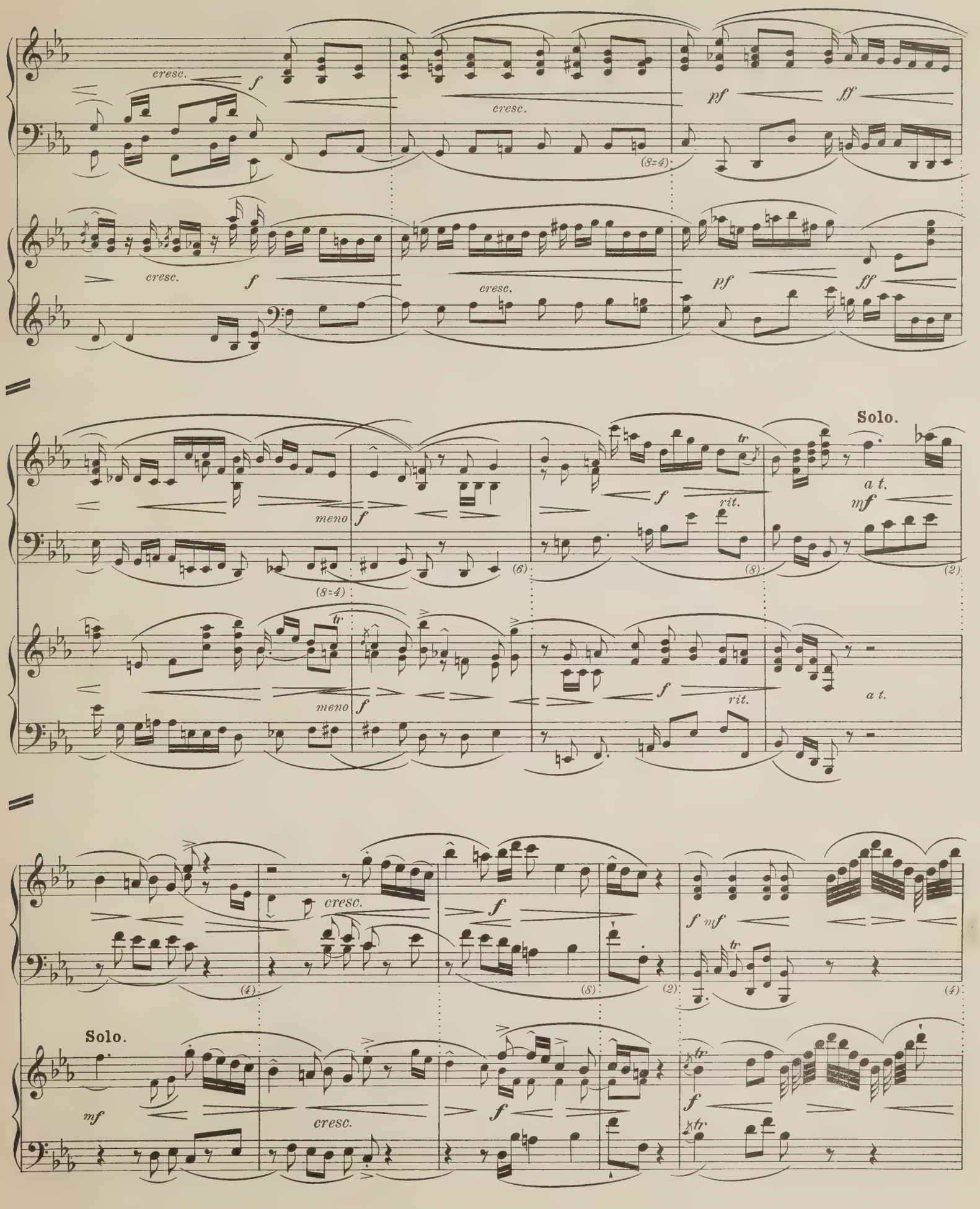

Tutti.
f
3
pf
allarg.
f
Tutti.
f
3
pf
allarg.
a t.
f
Solo.
sf
pf
sf
p
mf
Solo.
sf
pf
sf
p
mf
cresc.
mf
cresc.

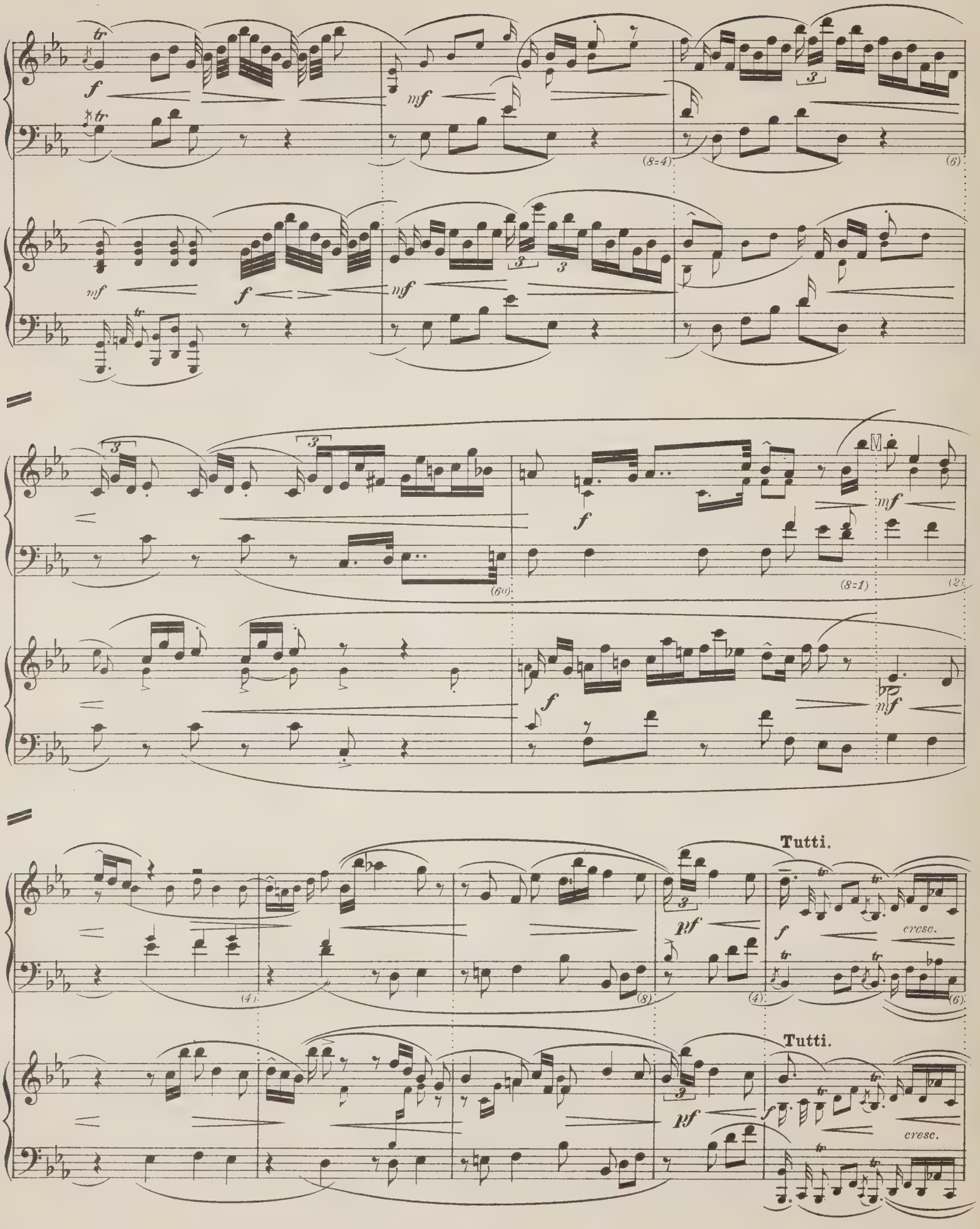

Tutti.
pf
f
Tutti.
pf
f
Solo.
f
tr
mf
f
Solo.
f mf
f
tr
f tr
mf
(8=4)
(6)
cresc.
(6a)
mf
cresc.

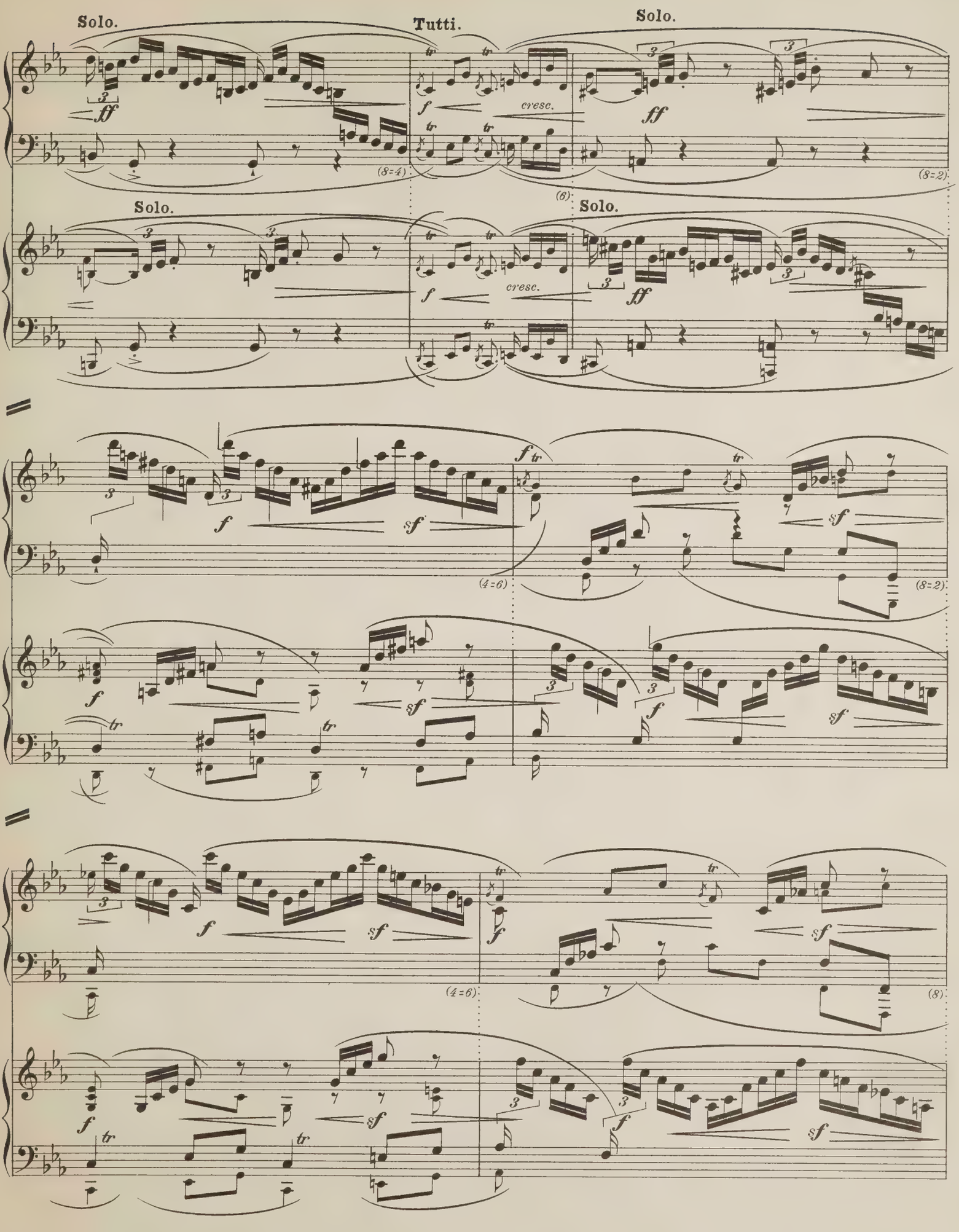

f
tr
mf
cre
scen
do
pf
ff
dim.

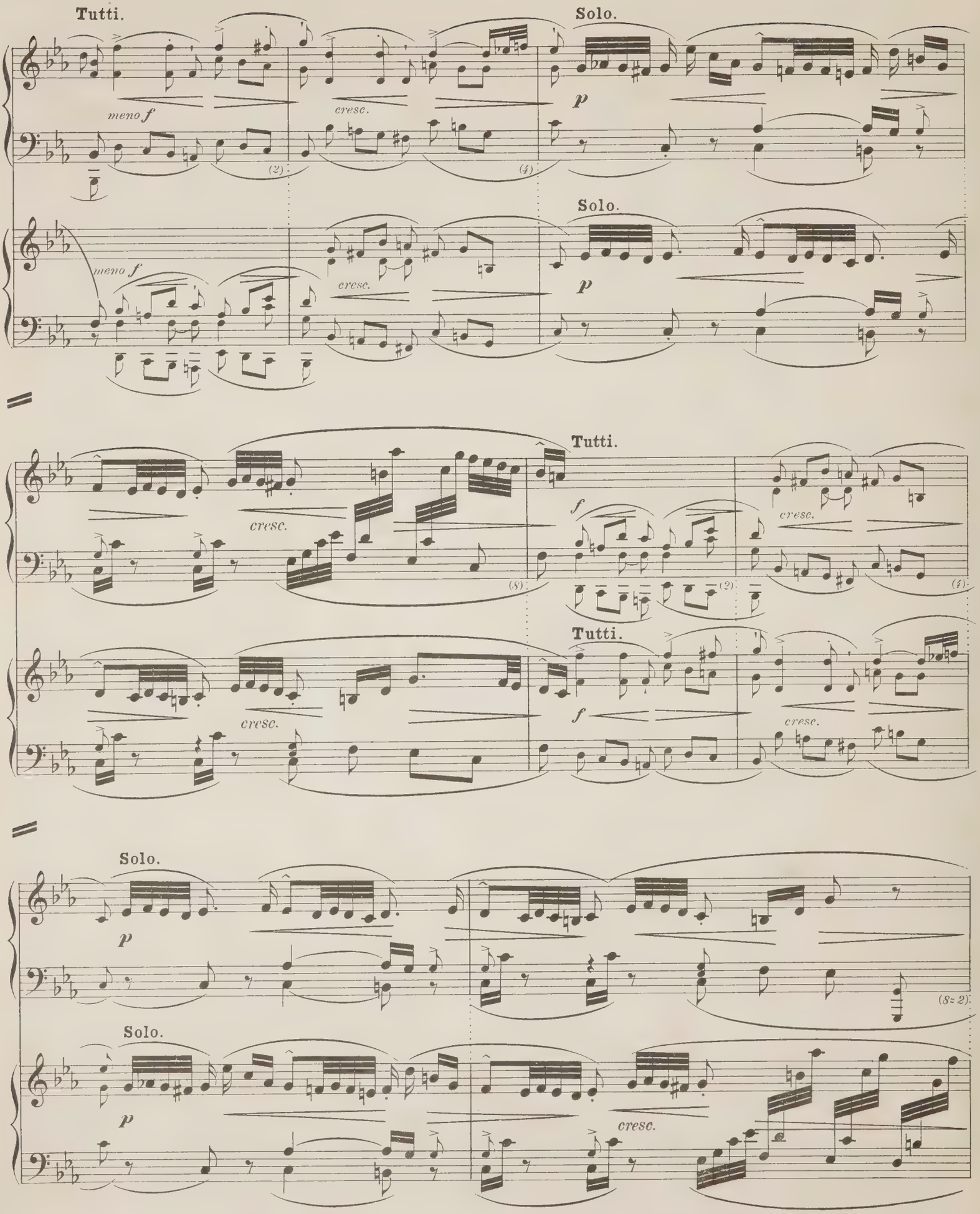

scen
do
f
pf
scen
do
f
pf
Tutti.
ff
non dim.
tr
f
tr
(6a)
(8=2)
Tutti.
Solo.
ff
non dim.
f
sf
Solo.
3
(4)
(8=4)

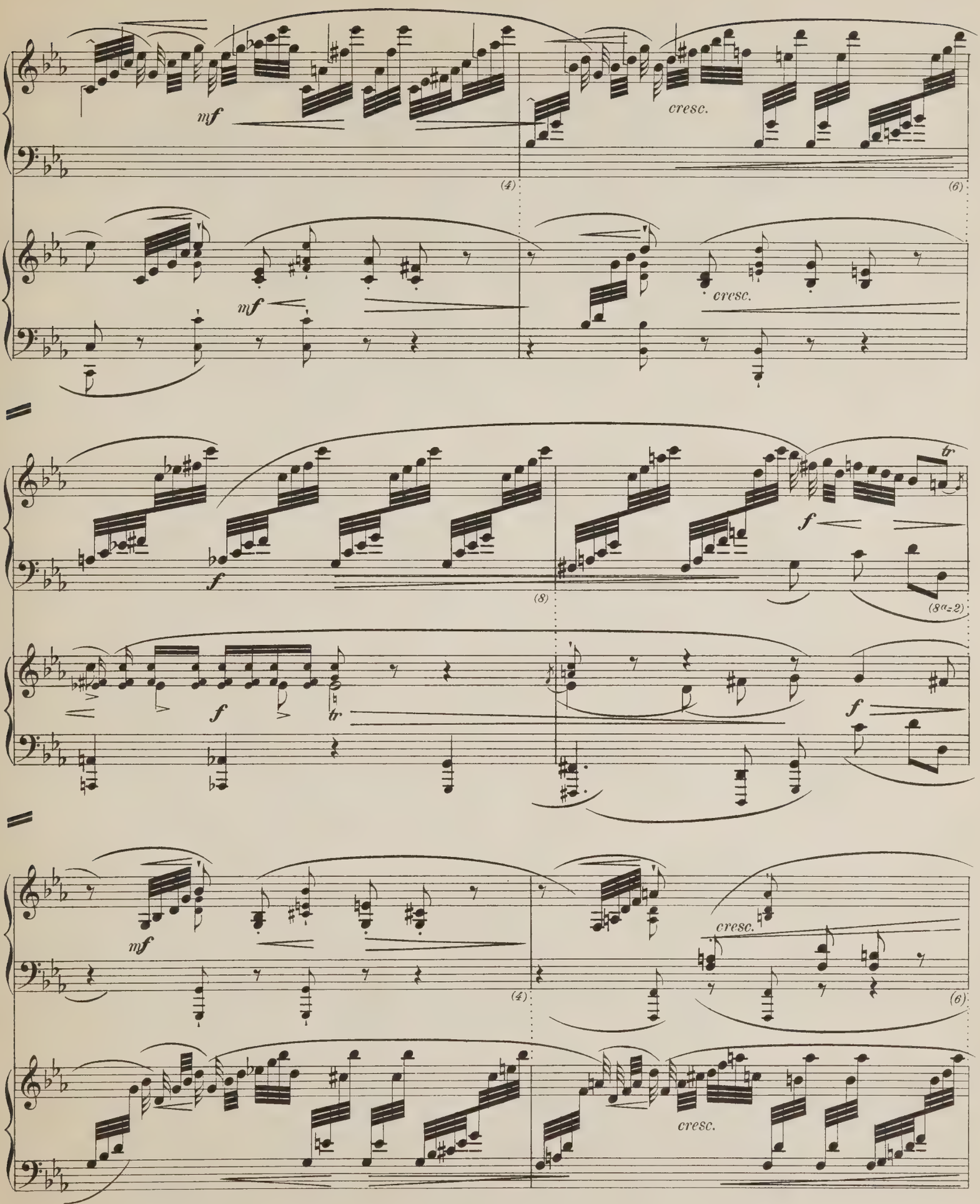

pf
f mf
Tutti.
allargando
f
dim.
p
mf
Tutti.
allargando
f
dim.
p
mf
f
mf
cresc.
f mf

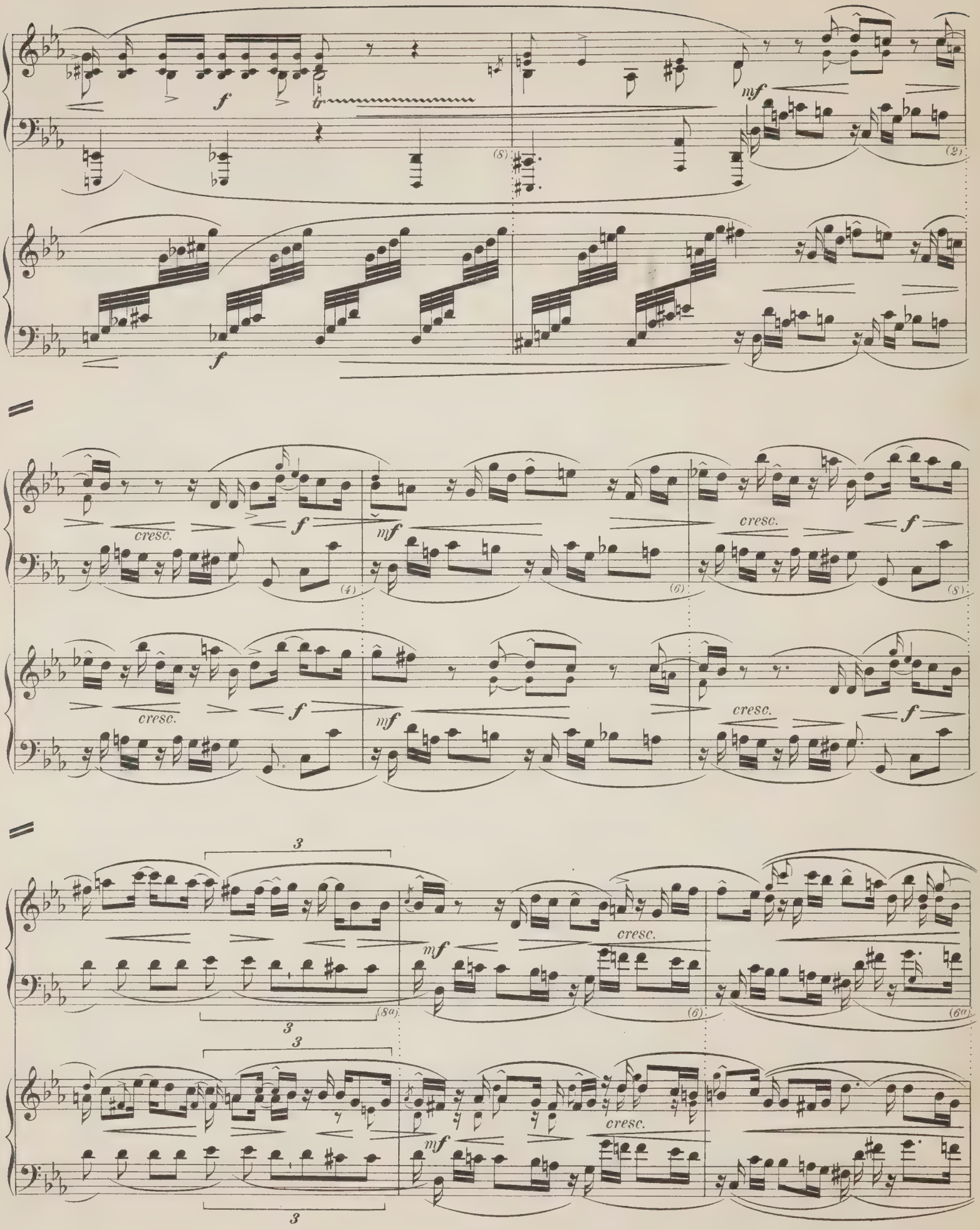

cresc.
f
cresc.
pf
ff
(8=4)
cresc.
f
cresc.
pf
ff
meno
f
(8=4)
(6)
f
rit.
tr
(8)
Solo.
a t.
mf
(2)
meno
f
f
rit.
a t.
cresc.
f
(4)
(8)
(2)
f mf
tr
(4)
Solo.
mf
cresc.
f
tr
f
tr

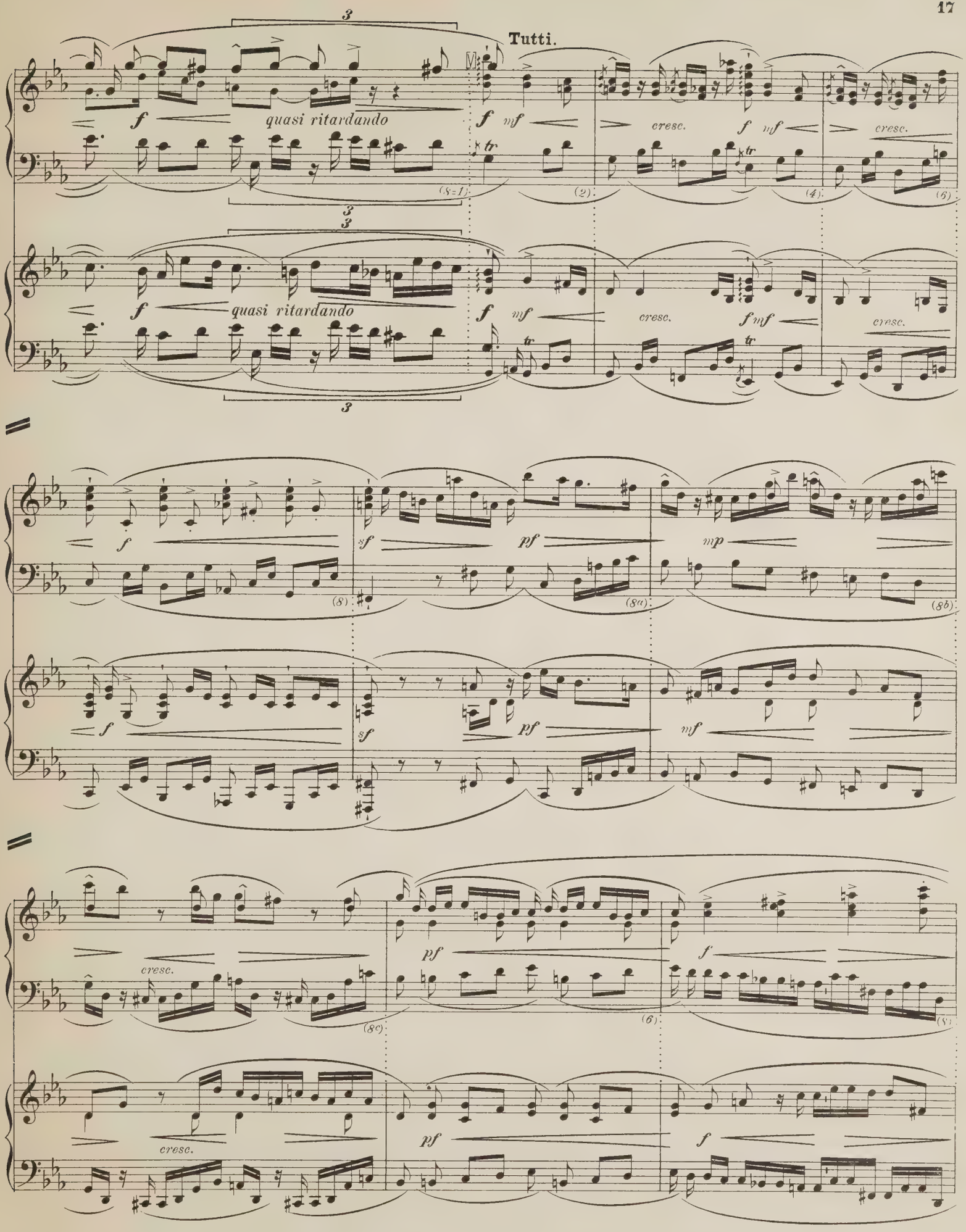

Tutti.
Tutti.
cresc.
cresc.

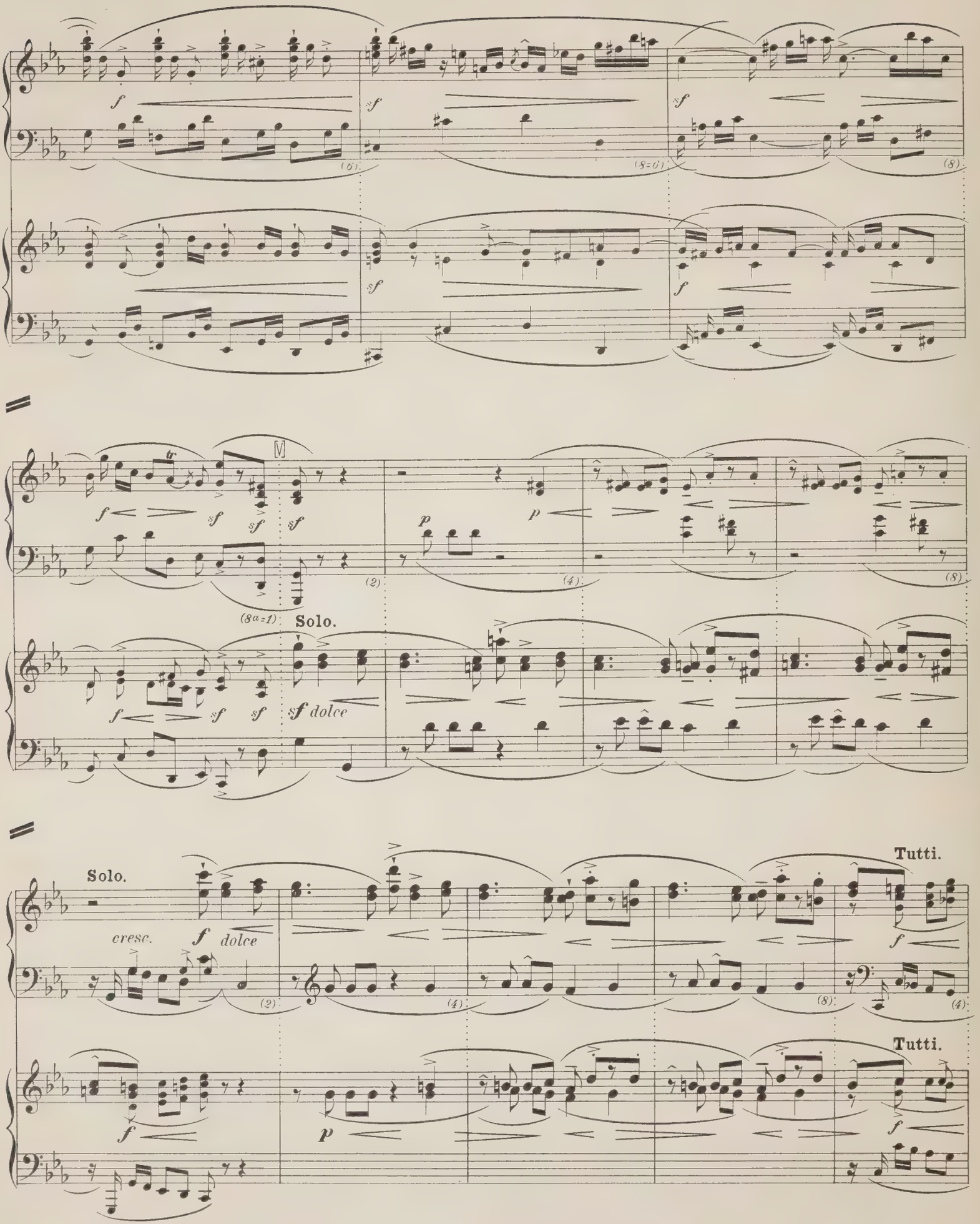

Solo.
Tutti.
Solo.
Solo.
Solo.
cresc.
cresc.
(8=4)
(6)
(8=2)
(4=6)
(8=2)
(4=6)
(8)

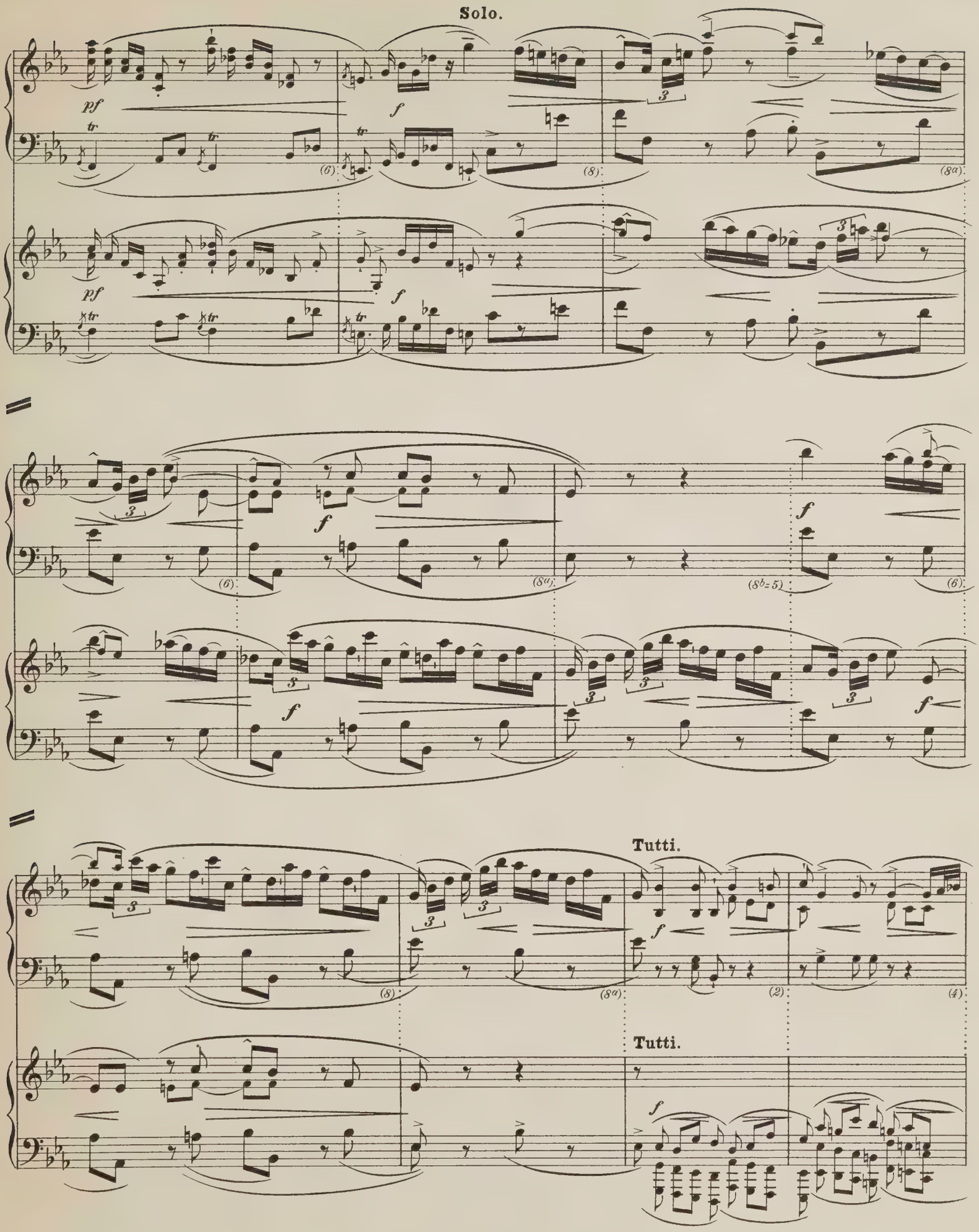

Tutti.
Solo.
meno f
cresc.
p
Solo.
meno f
cresc.
p
Tutti.
cresc.
f
cresc.
Tutti.
cresc.
f
cresc.
Solo.
p
Solo.
p
cresc.

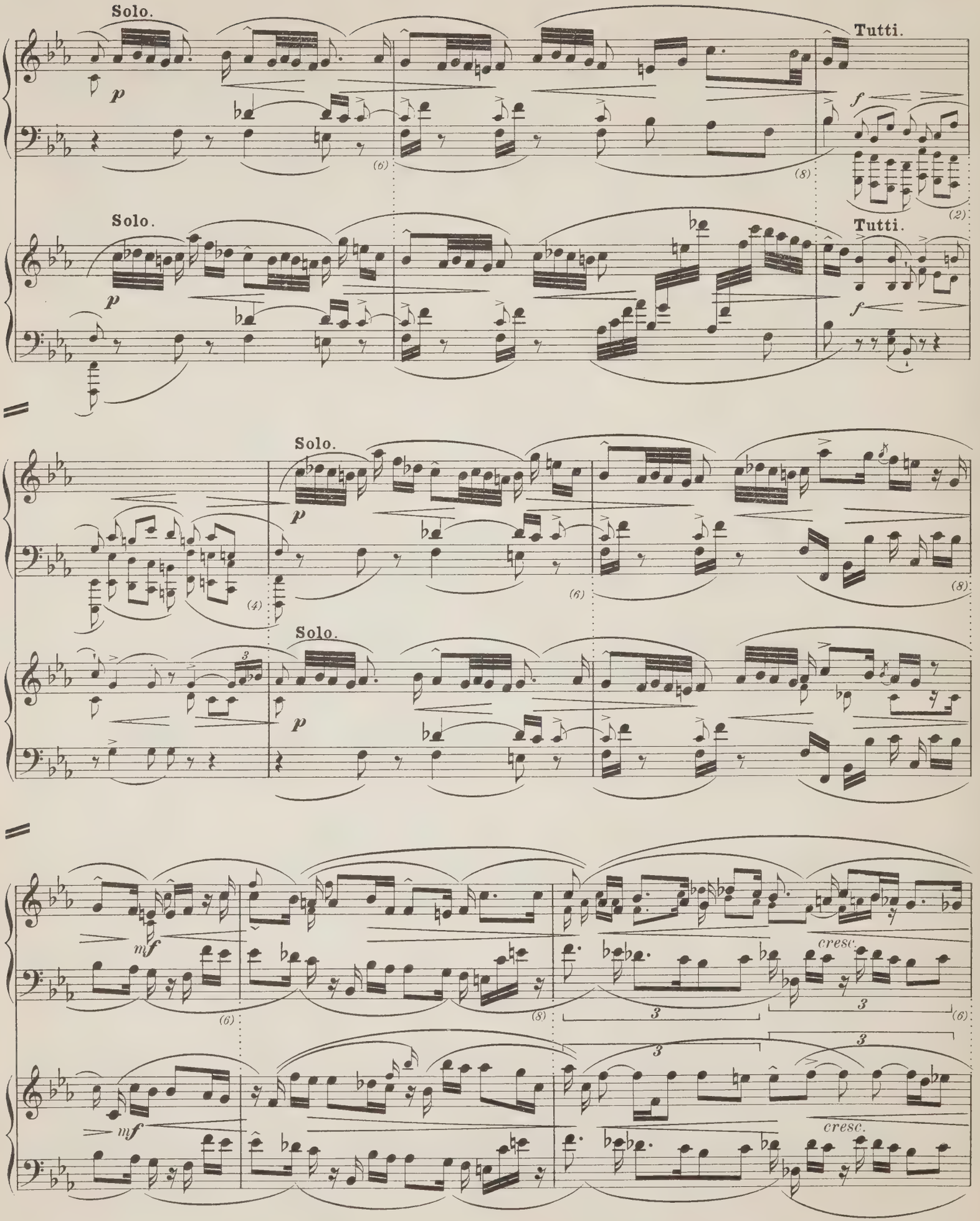

mf
cresc.
(4)
(6)
mf
cresc.
(8)
f
tr
(8va-2)
f
tr
f
mf
cresc.
(4)
(6)
cresc.

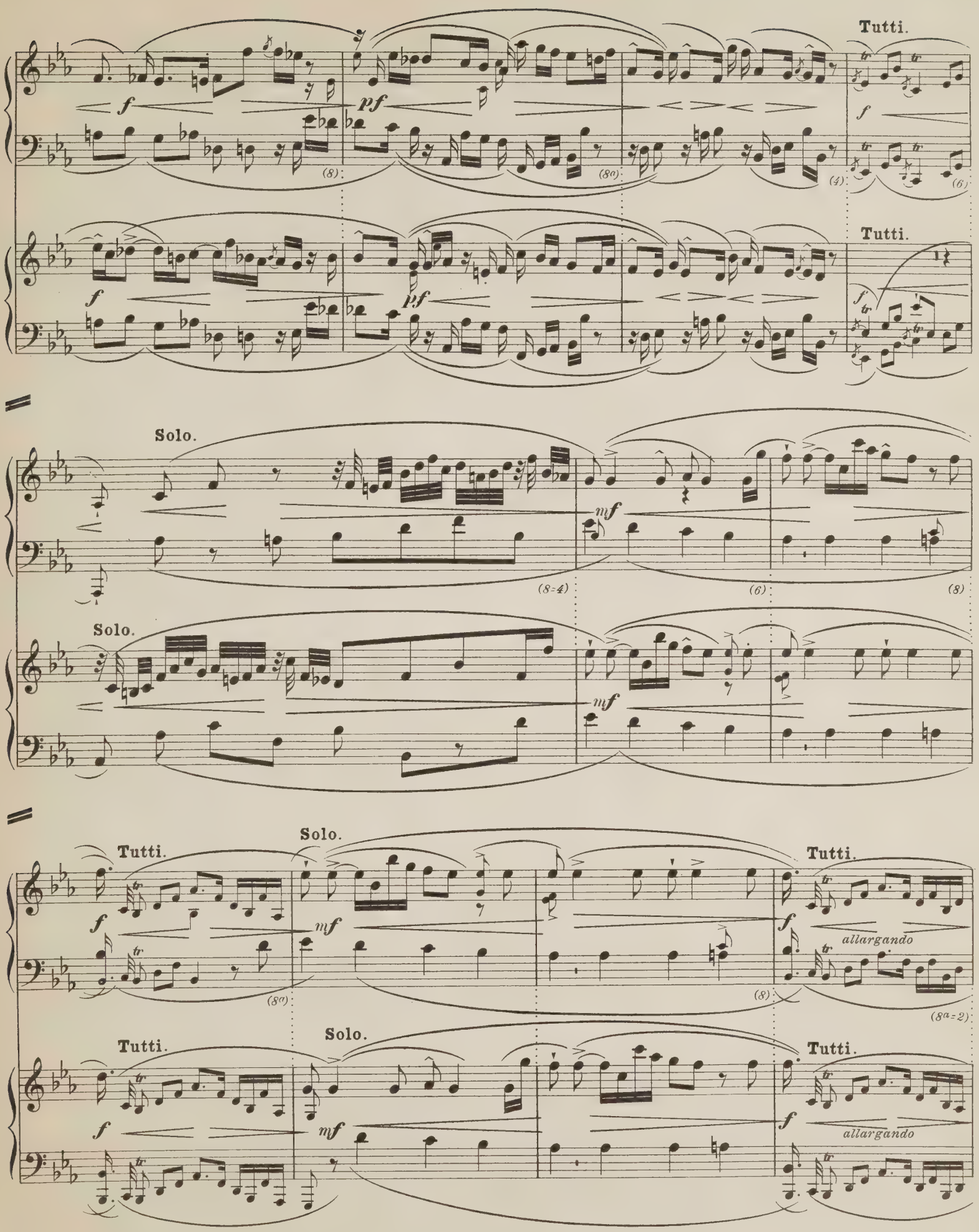

f
tr
mf
(8)
(2)
f
cresc.
f
mf
(4)
(6)
cresc.
f
(5)
cresc.
f
mf
cresc.
f
3
mf
cresc.
(8a)
(6)
(6a)
3
3
3
mf
cresc.
3

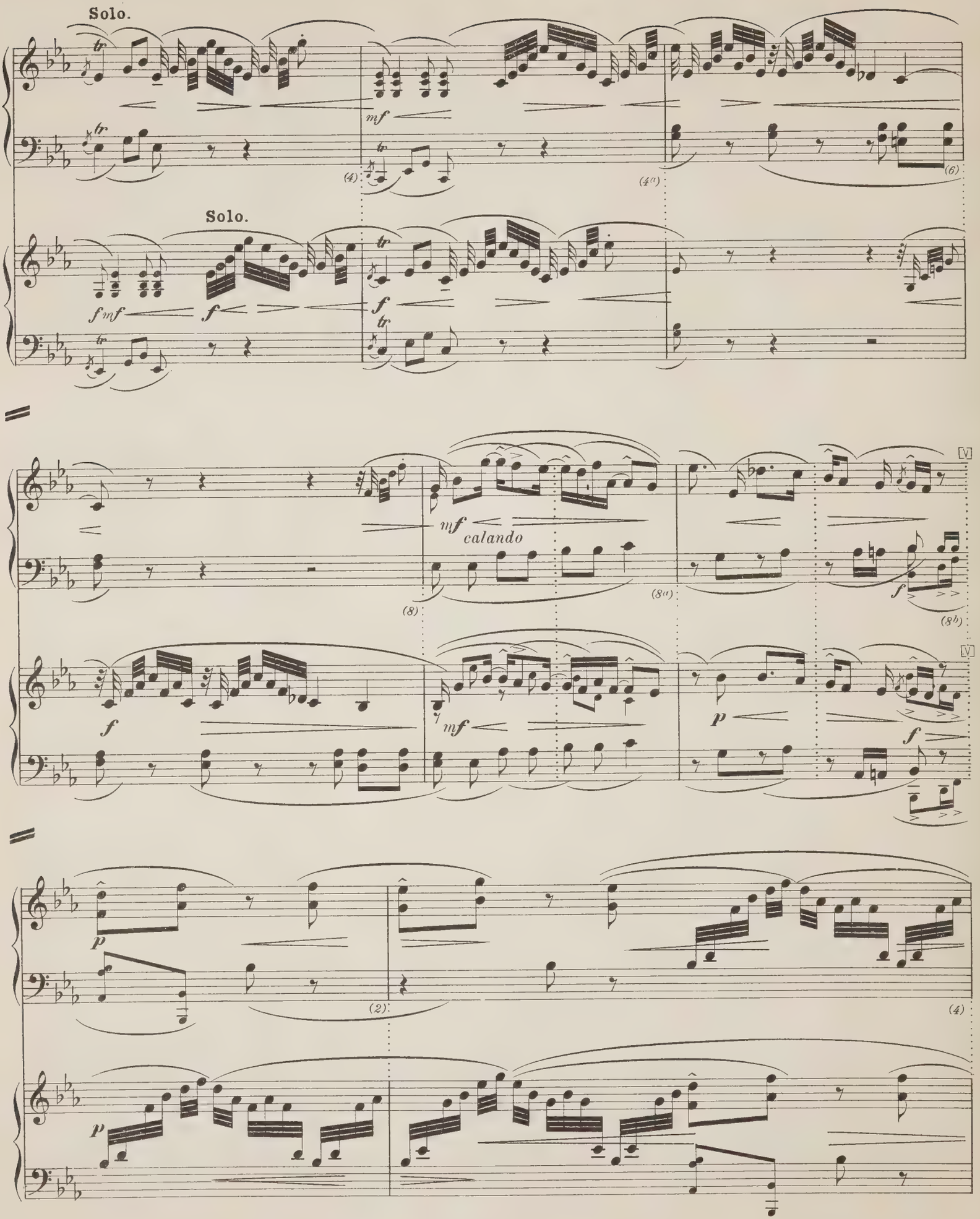

Tutti.
quasi ritardando
quasi ritardando
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

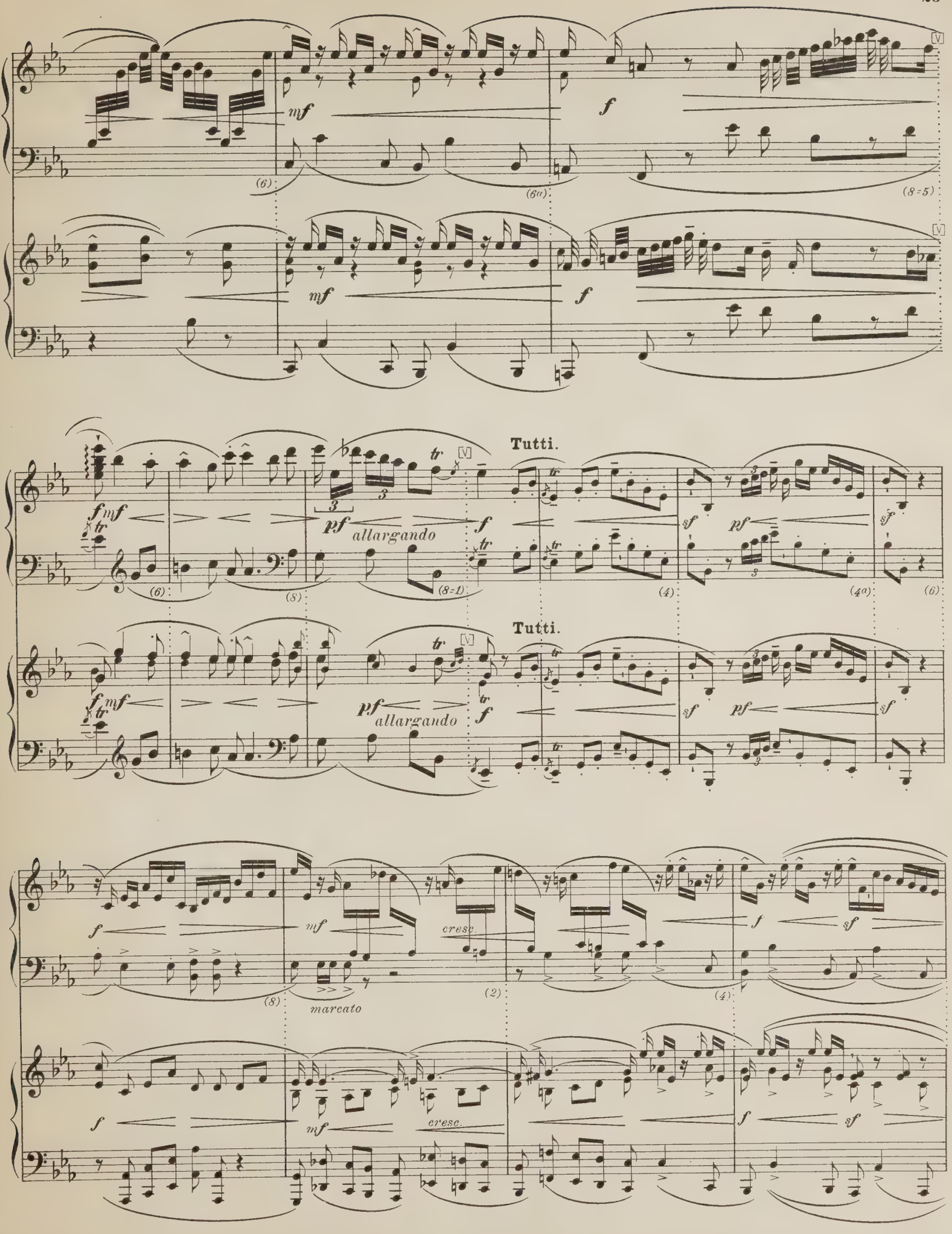

Solo.
sf dolce
Solo.
cresc.
f dolce
Tutti.
Tutti.

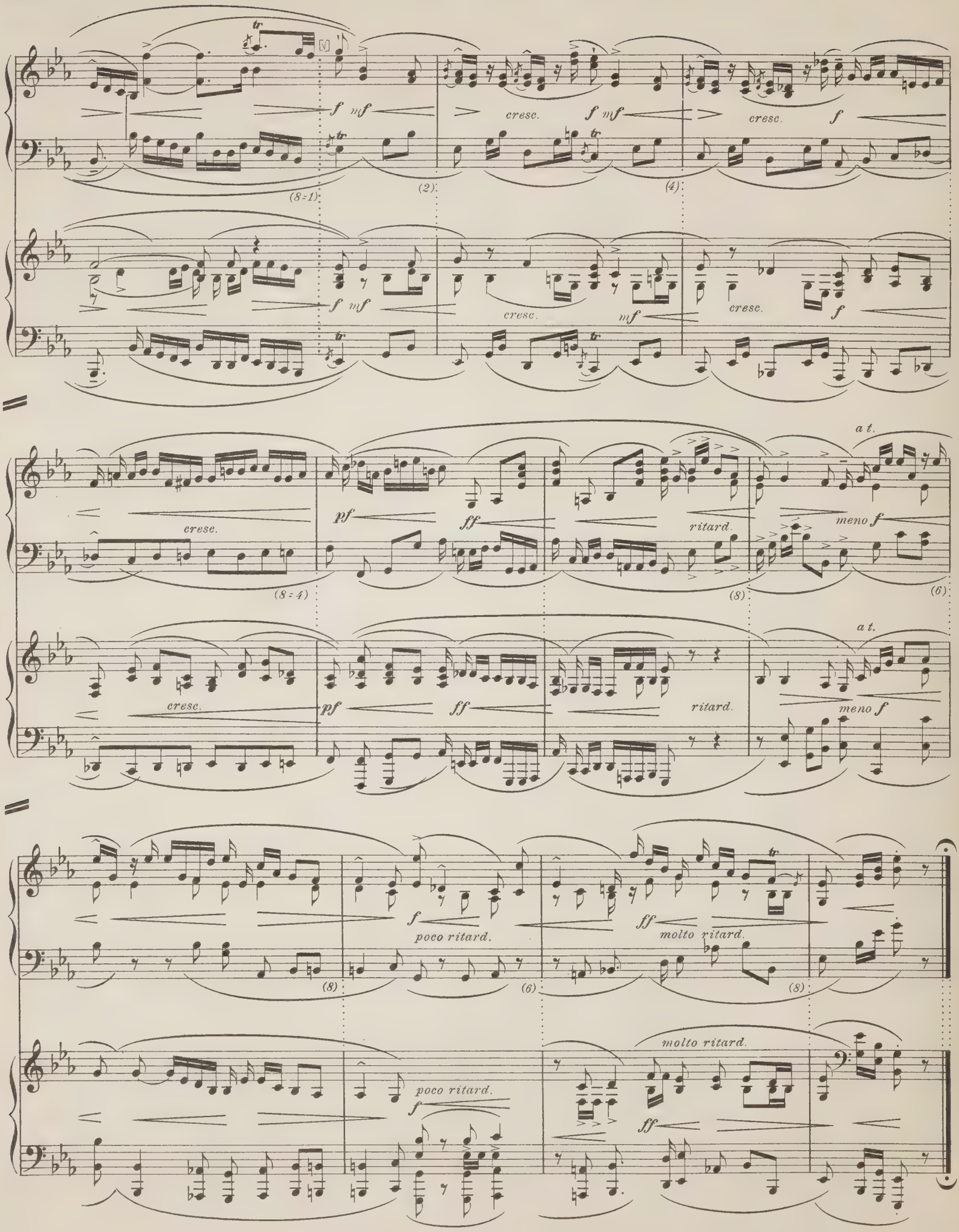

Solo.
Tutti.
Tutti.

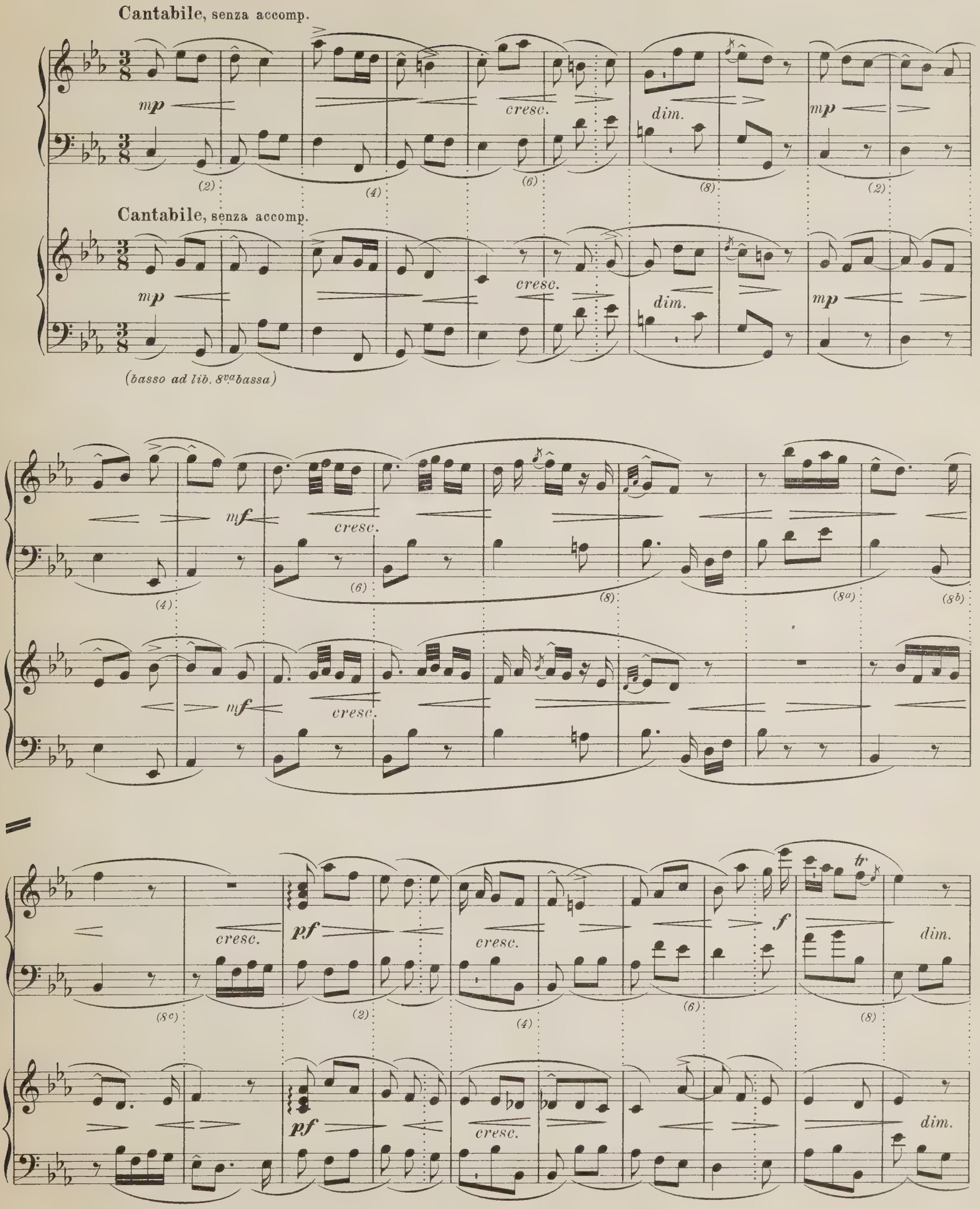

Solo.
Tutti.
Solo.
Tutti.
Solo.
Solo.
cresc.
cresc.

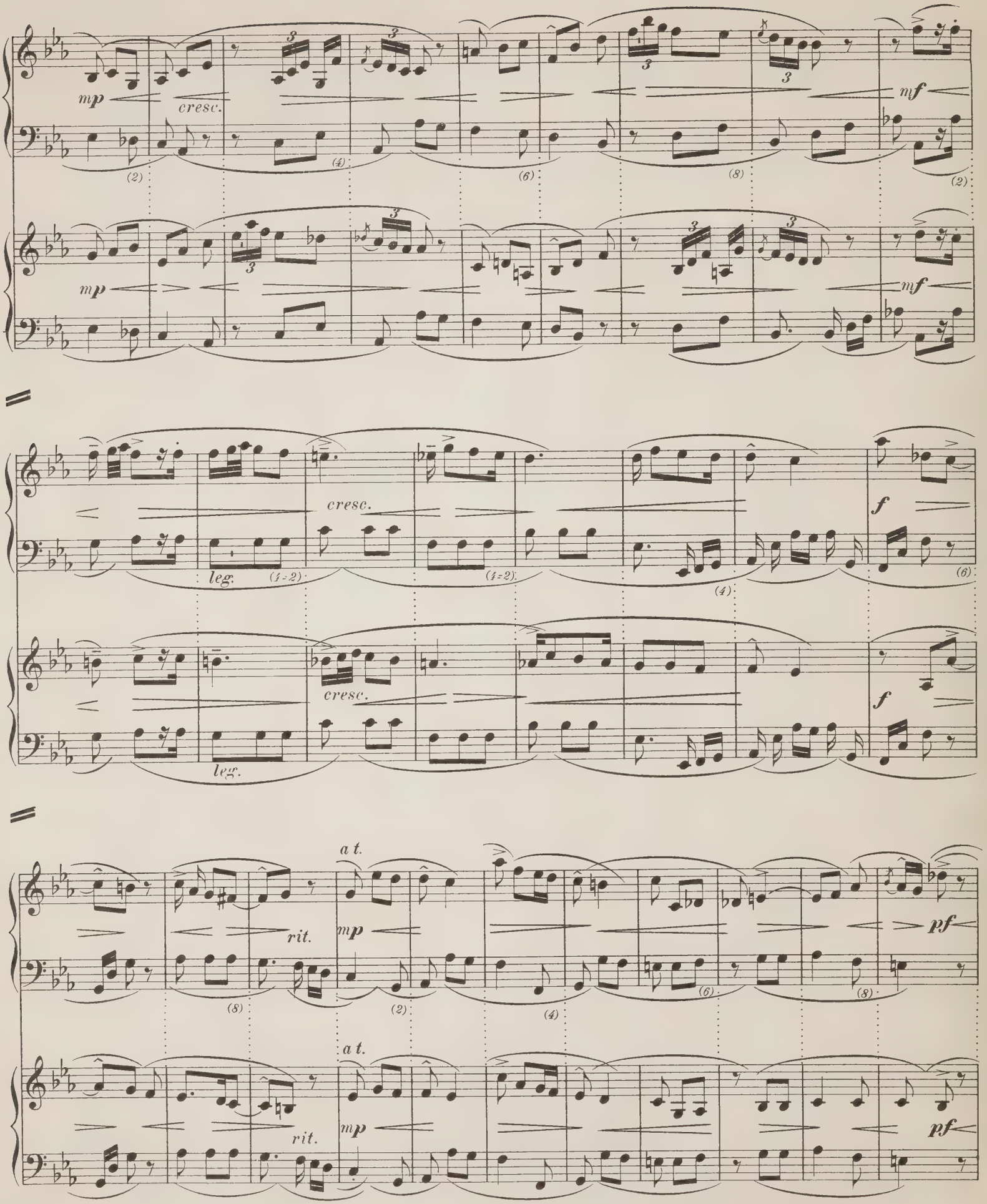

Tutti.
f
pf
(8)
(8a)
(4)
(6)
Tutti.
f
pf
f
Solo.
mf
(8=4)
(6)
(8)
Solo.
mf
Tutti.
Solo.
Tutti.
f
mf
f
allargando
(8a)
(8)
(8a=2)
Tutti.
Solo.
Tutti.
f
mf
f
allargando

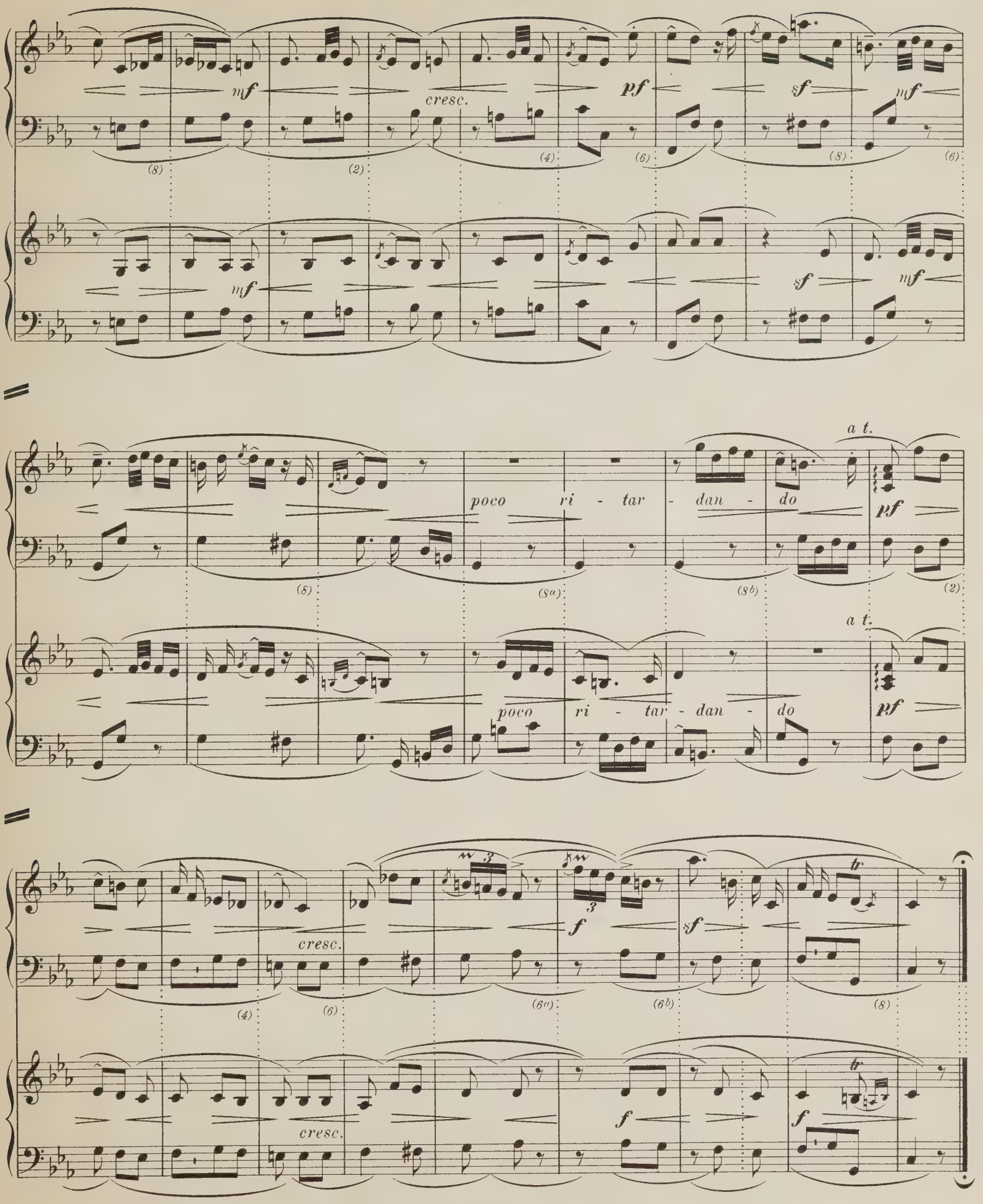

Solo.
mf
(4)
(4a)
(6)
Solo.
f mf
f
f
(8)
mf
calando
(8a)
f
(8b)
f
mf
p
f
p
(2)
(4)
p

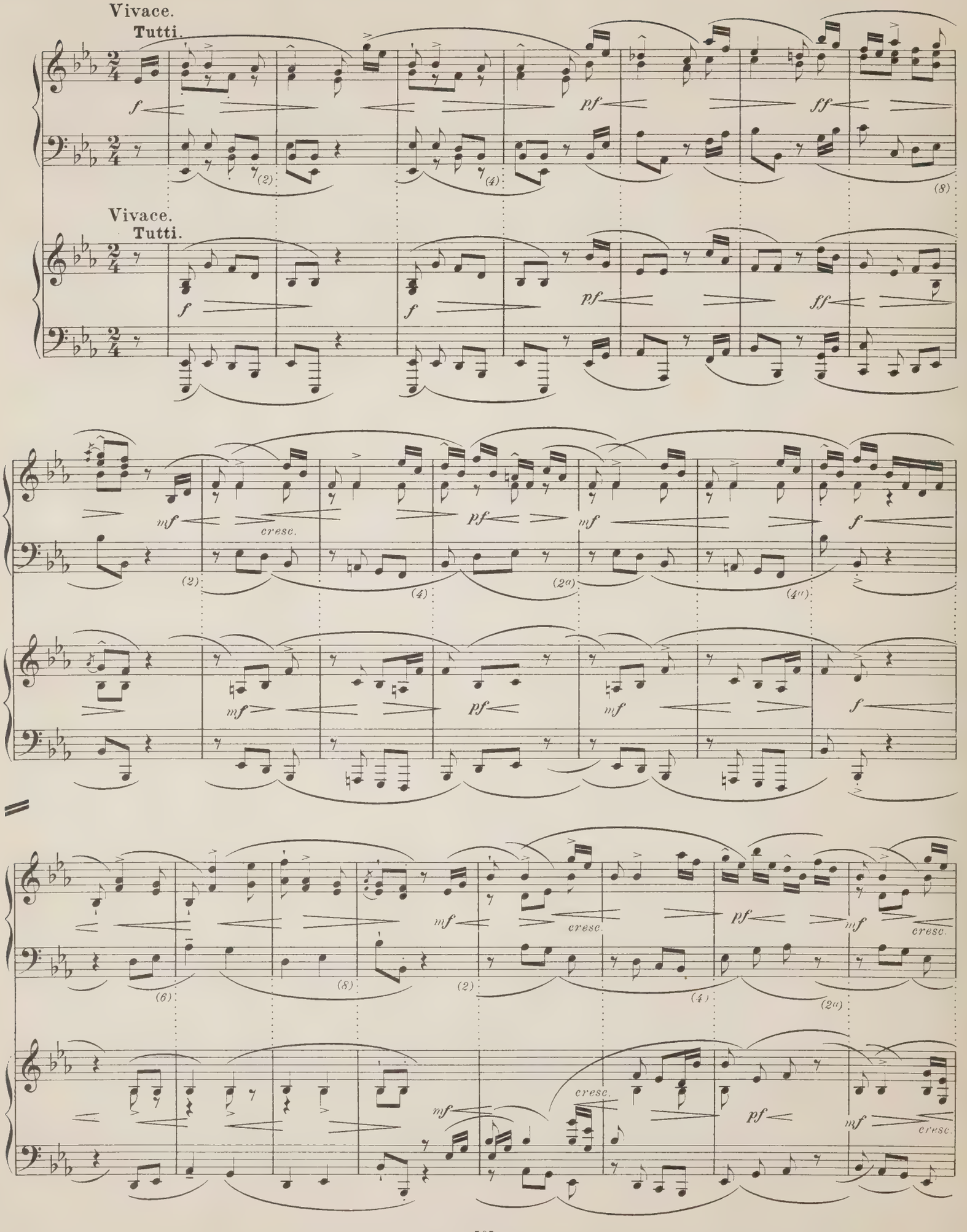

mf
f
(6)
(6a)
(8=5)
Tutti.
pf
allargando
(8=1)
sf
(4)
(4a)
(6)
(8)
cresc.
marcato
(2)

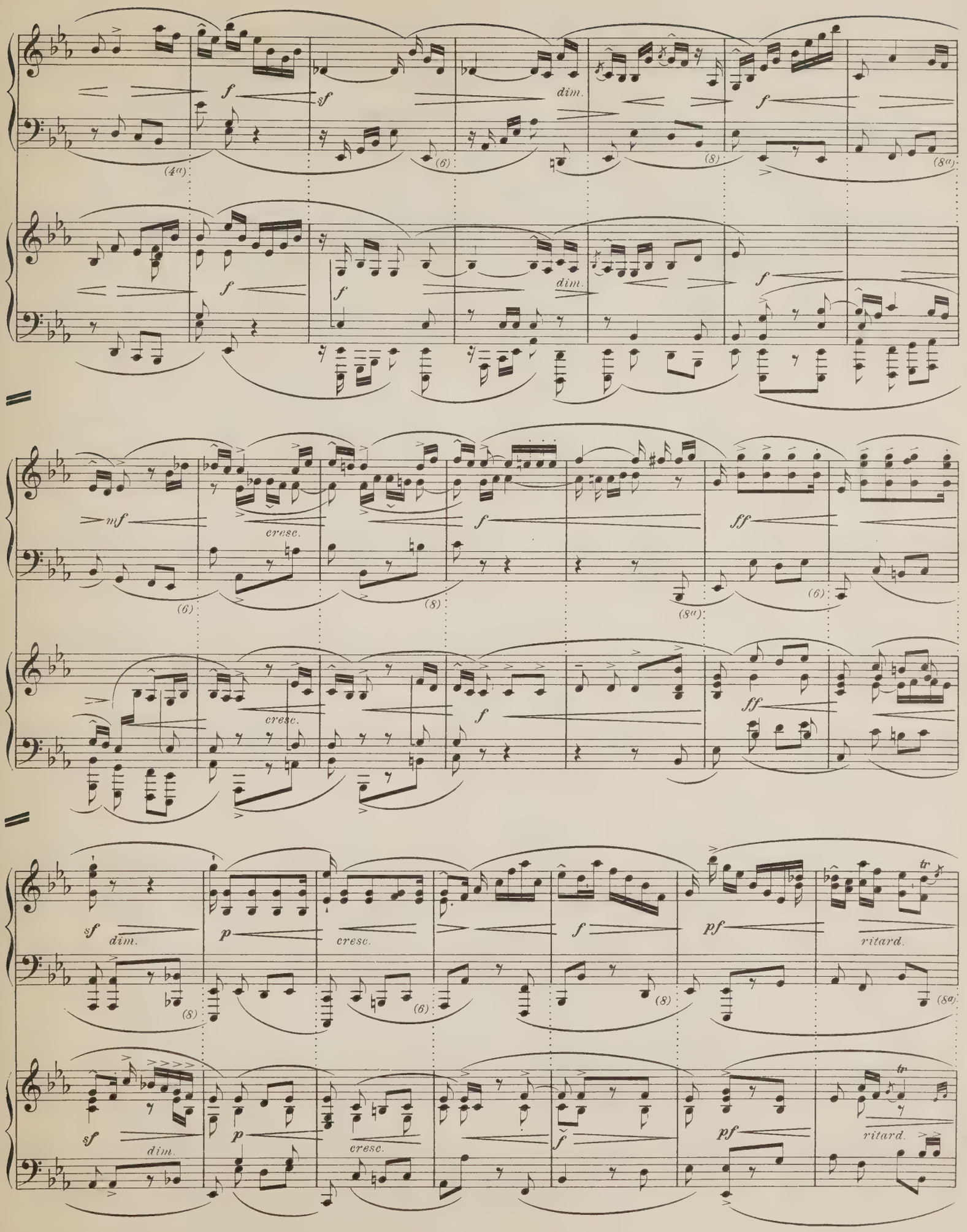

f mf
cresc.
(8=1)
(2)
(4)
pf
ff
ritard.
meno f
a t.
(8=4)
(8)
(6)
poco ritard.
molto ritard.

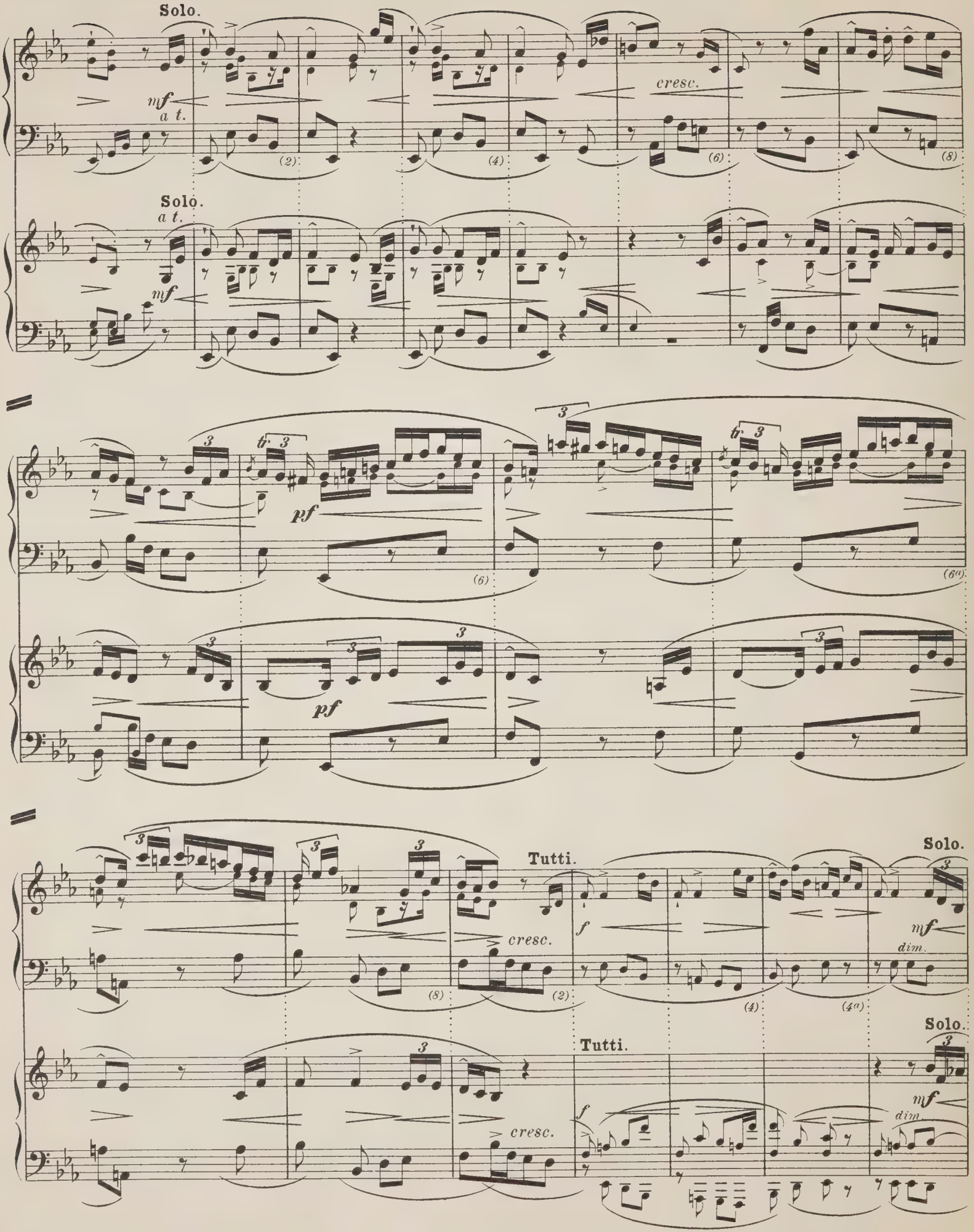

Cantabile, senza accomp.
mp
cresc.
dim.
mp
(2)
(4)
(6)
(8)
(2)
Cantabile, senza accomp.
mp
cresc.
dim.
mp
(basso ad lib. 8va bassa)
mf
cresc.
(4)
(6)
(8)
(8a)
(8b)
mf
cresc.
cresc.
pf
cresc.
f
tr
dim.
(8c)
(2)
(4)
(6)
(8)
pf
cresc.
dim.

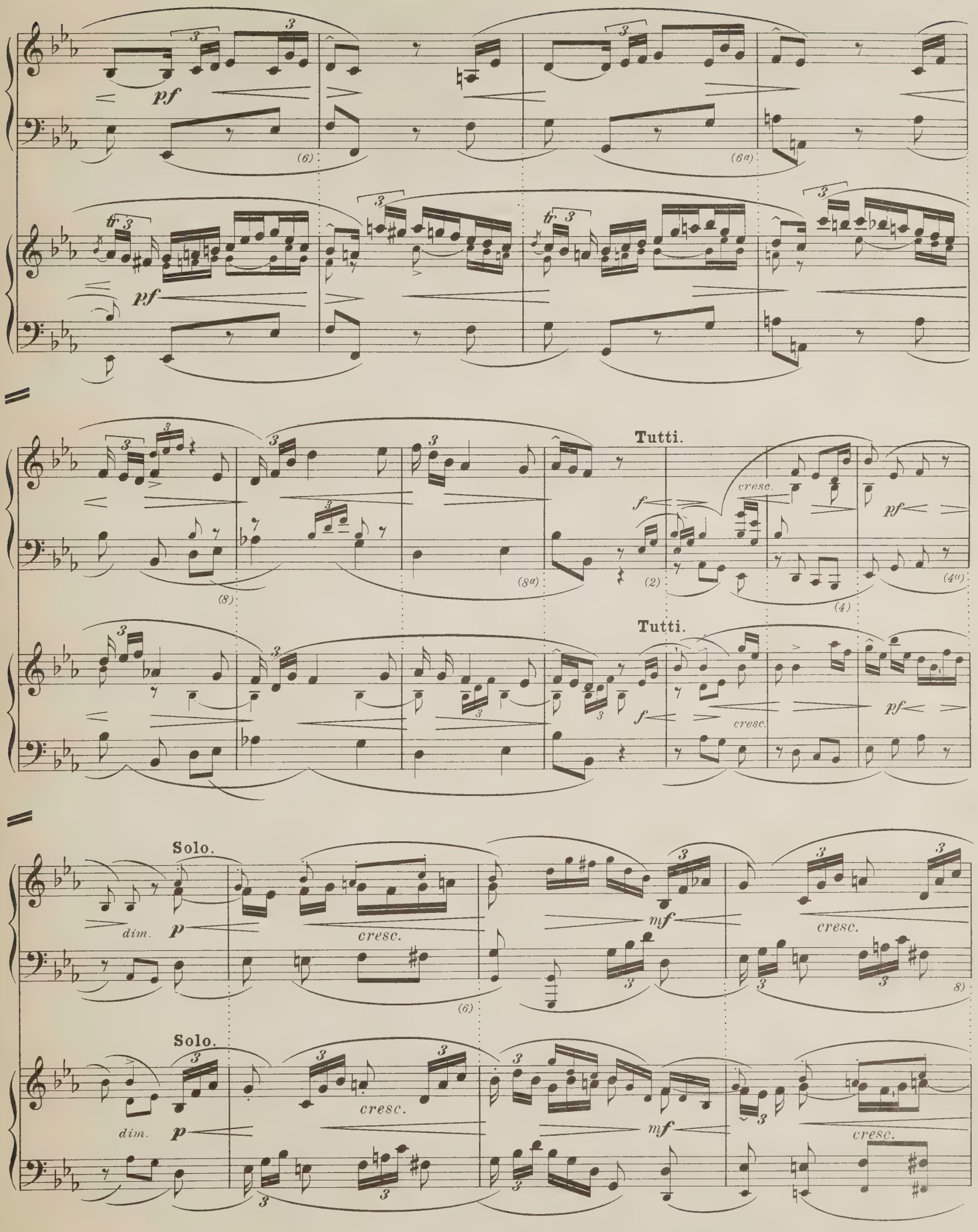

mp
cresc.
mf
mp
mf
leg.
cresc.
f
leg.
cresc.
f
a t.
rit.
mp
pf
a t.
rit.
mp
pf

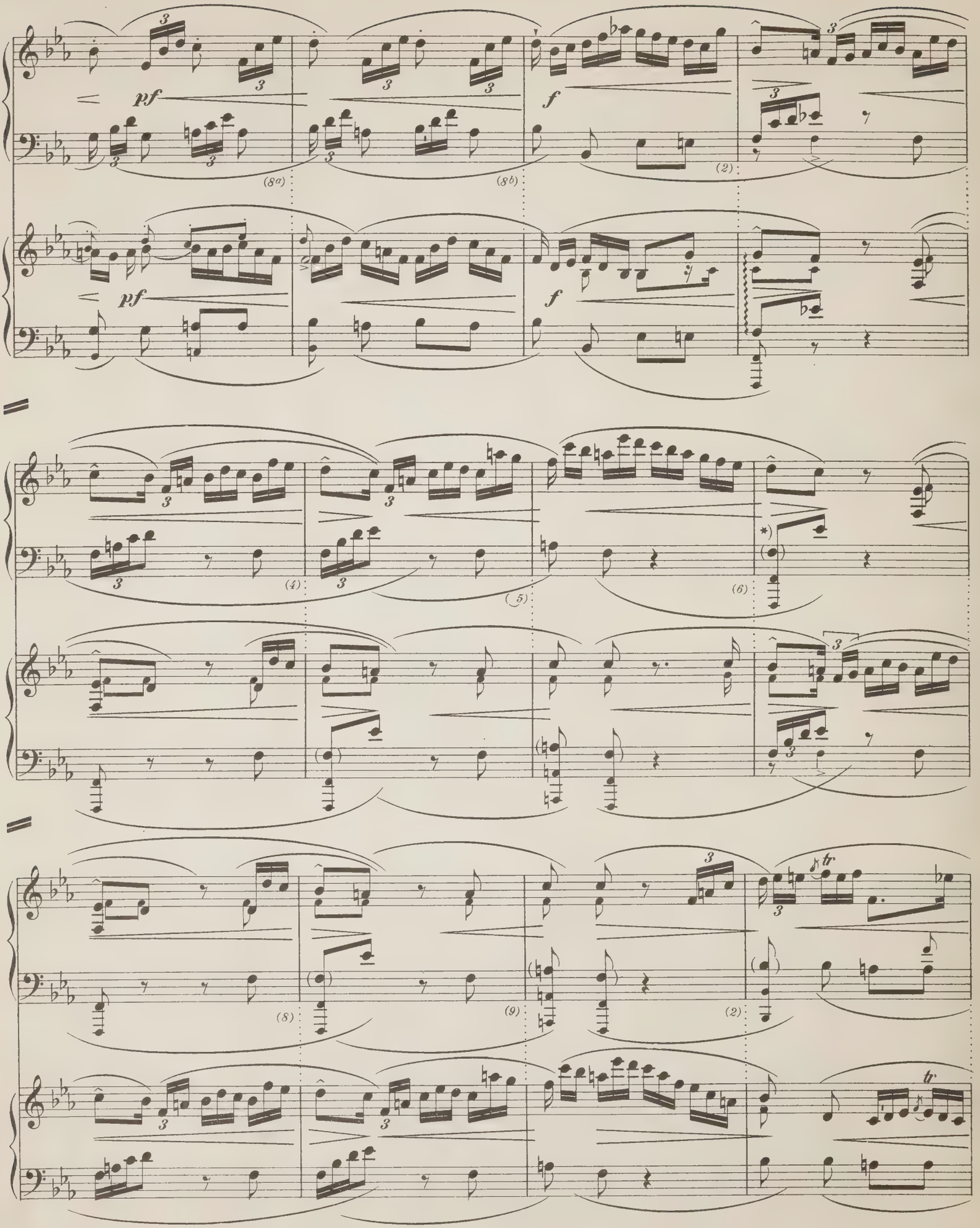

mf
cresc.
pf
sf
mf
poco ri - tar - dan - do
a t.
pf
f
tr
cresc.


Vivace.
Tutti.
Vivace.
Tutti.
cresc.

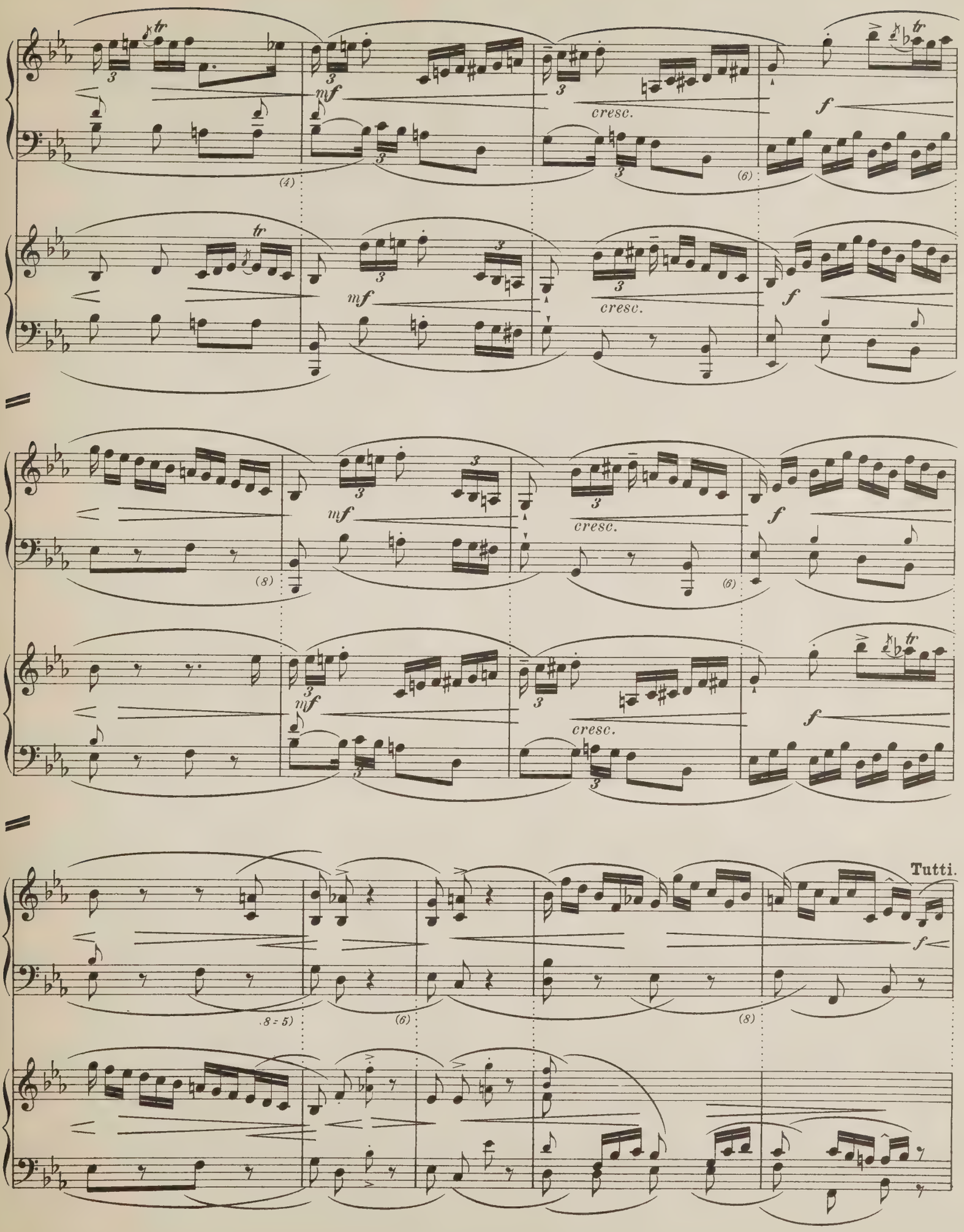

f
sf
dim.
f
(4a)
(6)
(8)
(8a)
f
f
dim.
f
mf
cresc.
f
ff
(6)
(8)
(8a)
(6)
cresc.
f
ff
sf
dim.
p
cresc.
f
pf
ritard.
tr
(8)
(6)
(8)
(8a)
sf
dim.
p
cresc.
f
pf
ritard.
tr

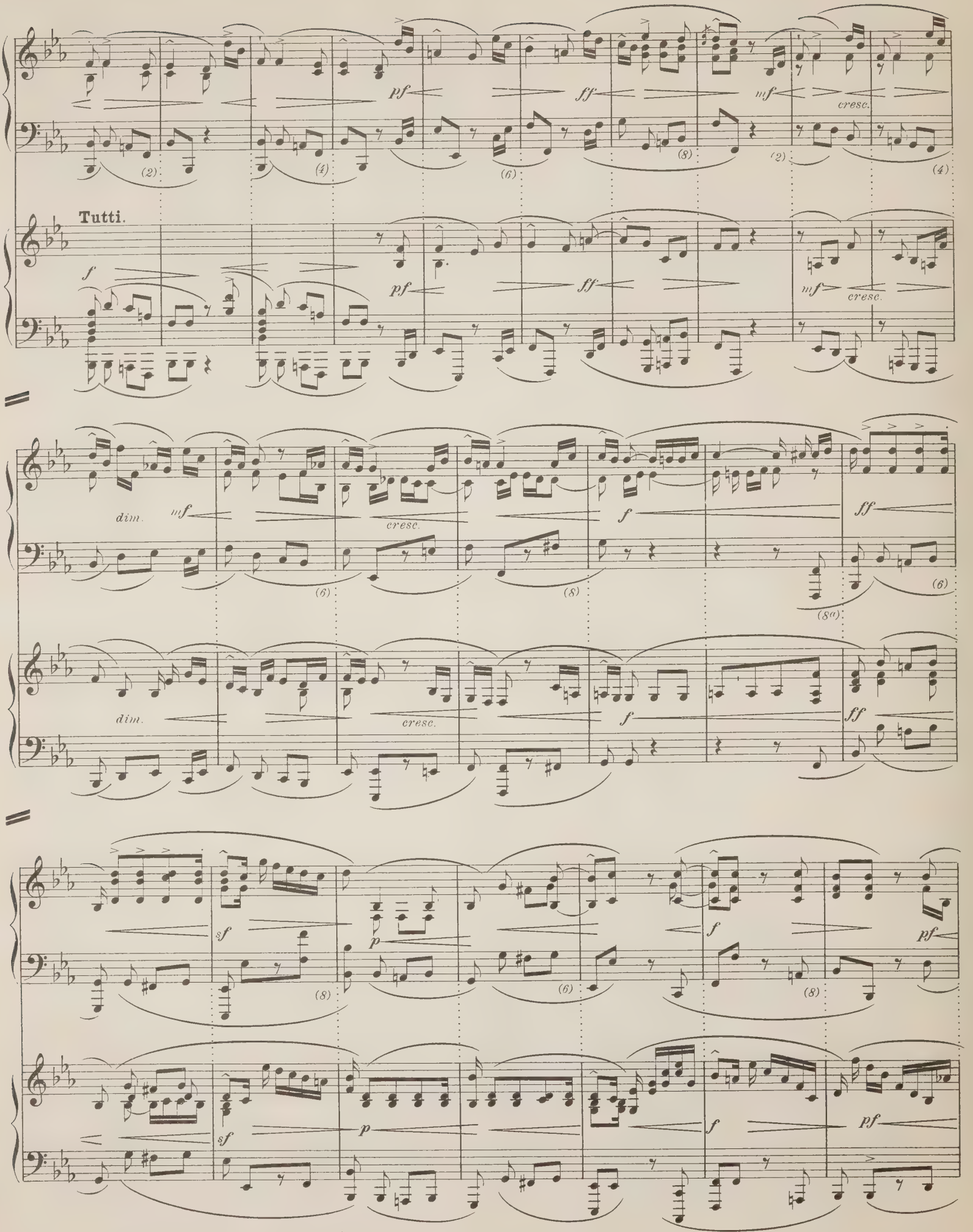

Solo.
mf
a t.
cresc.
Solo.
a t.
mf
pf
pf
Tutti.
Solo.
cresc.
f
mf
dim.
Tutti.
Solo.
cresc.
f
mf
dim.

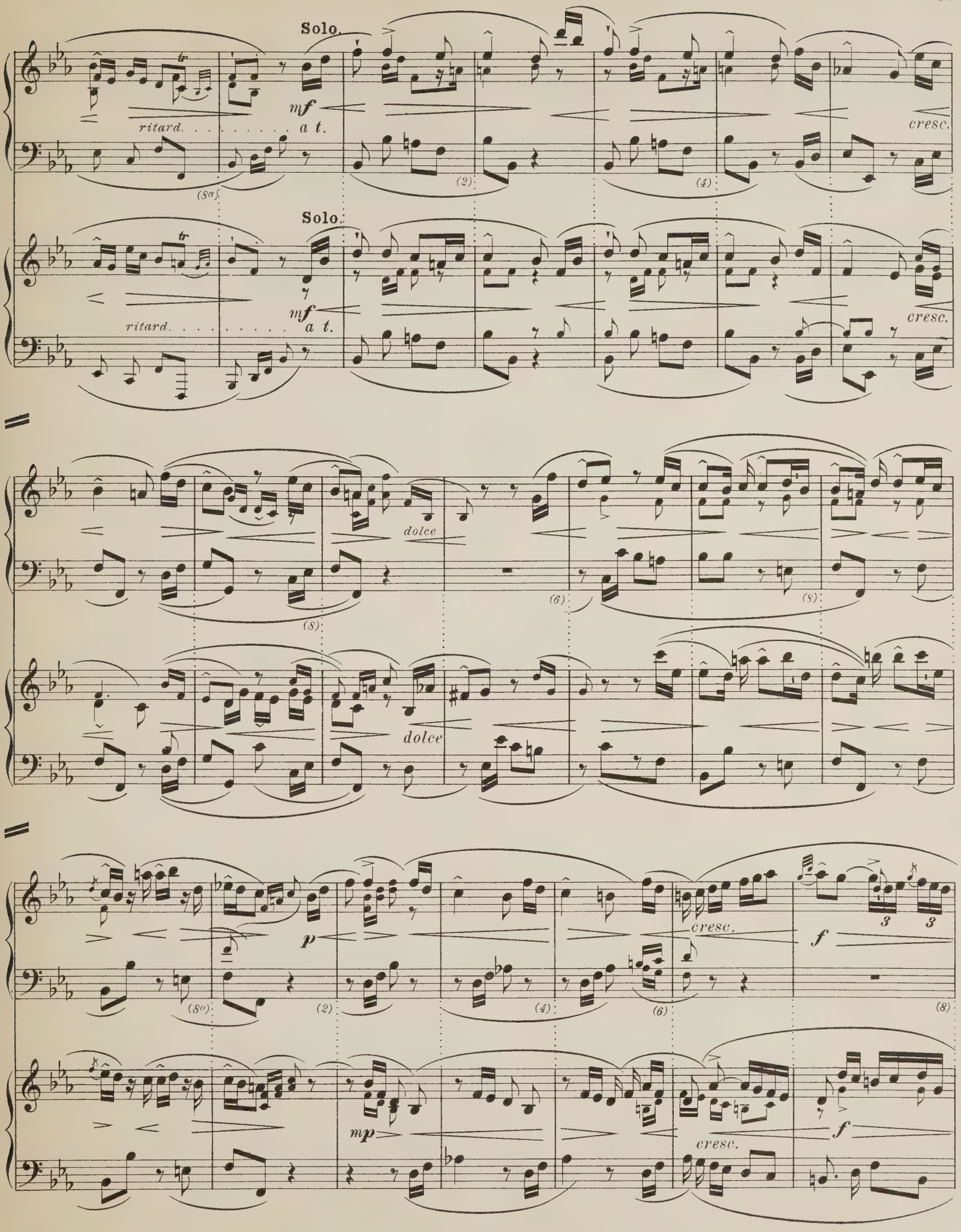

pf
(6)
(6a)
tr
pf
Tutti.
cresc.
f
pf
(8)
(8a)
(2)
(4)
(4a)
Tutti.
f
cresc.
pf
Solo.
dim.
p
cresc.
(6)
mf
cresc.
8)
Solo.
dim.
p
cresc.
mf
cresc.

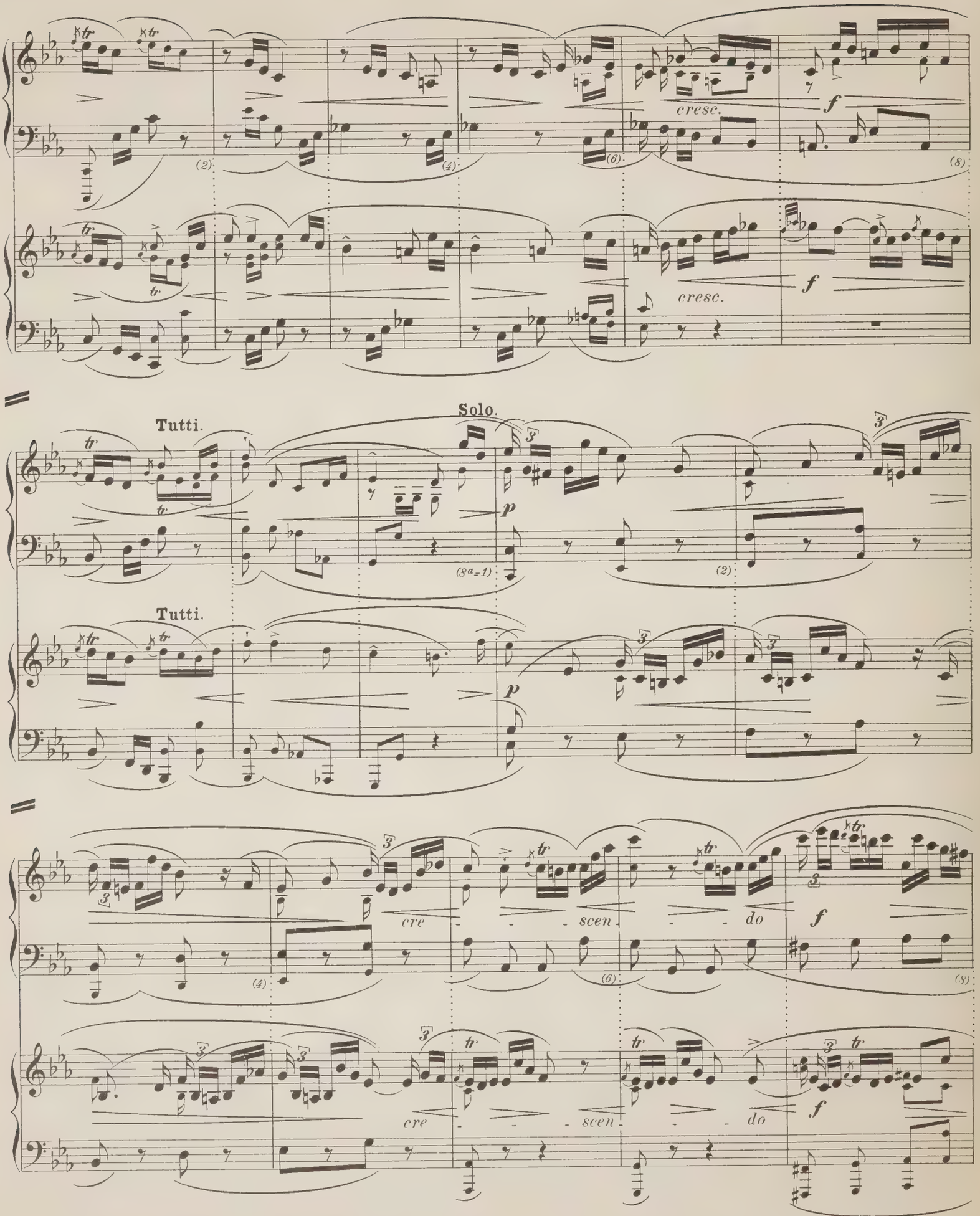


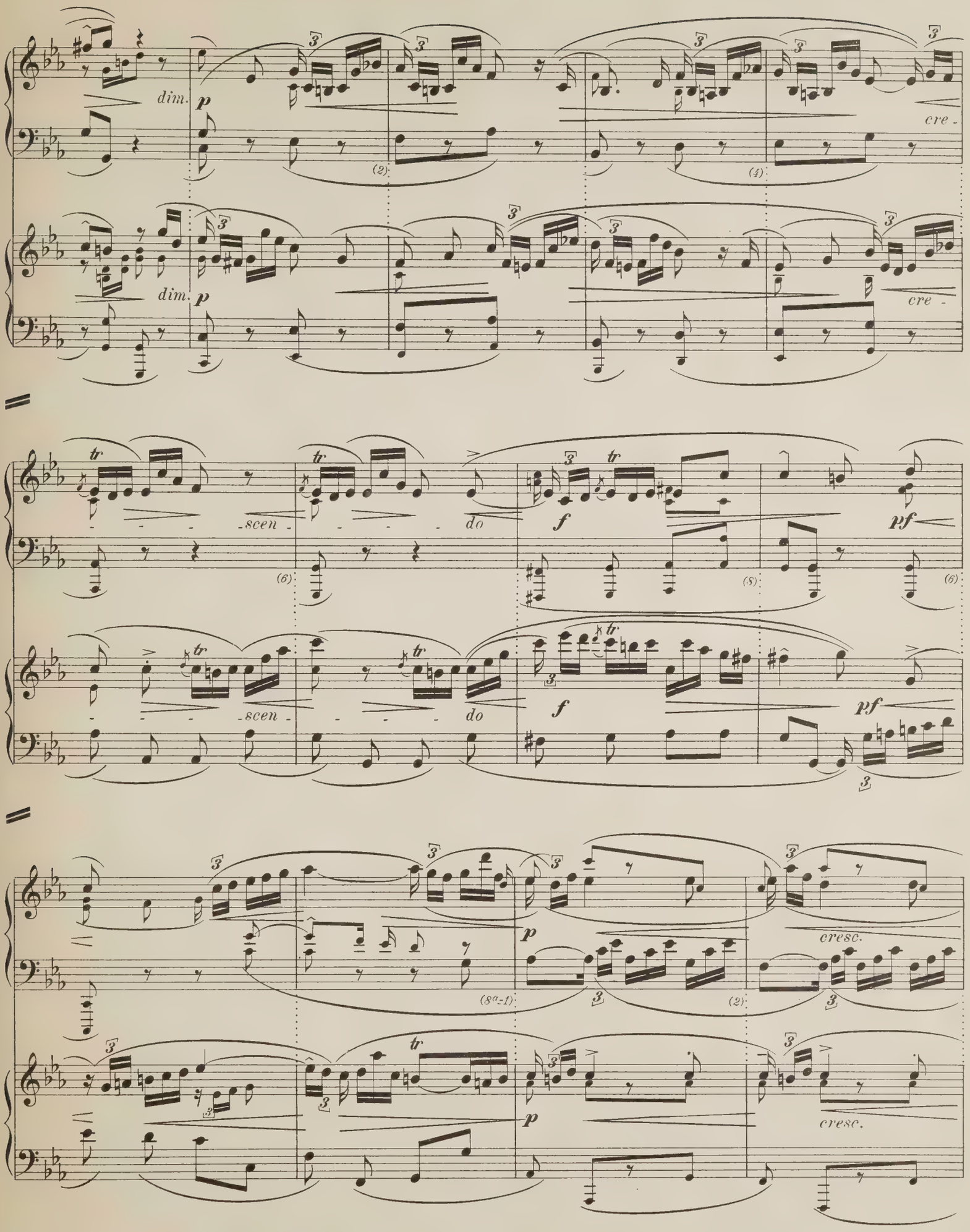
*) Die geklammerten Noten können ausgelassen werden.

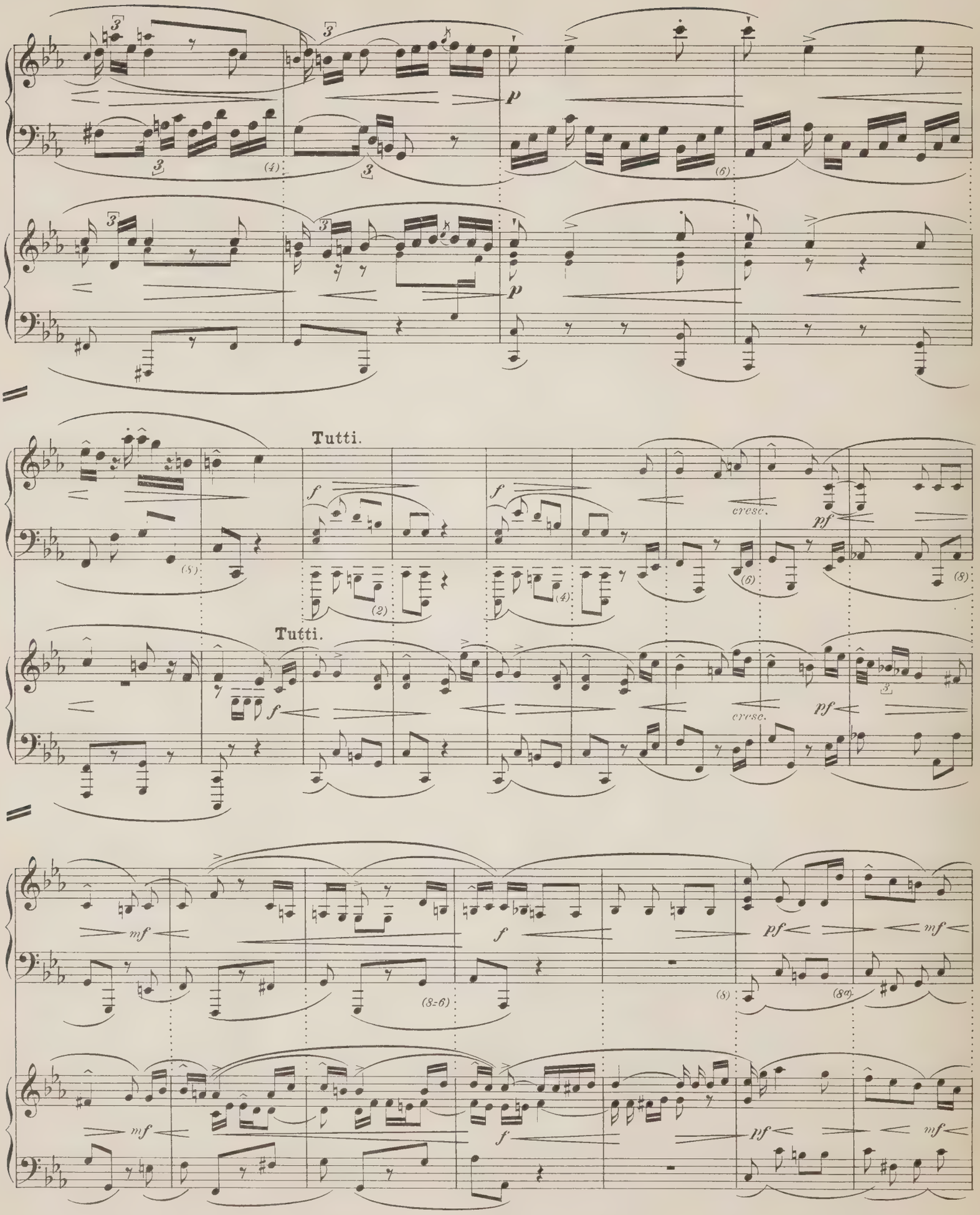

mf
cresc.
f
Tutti.

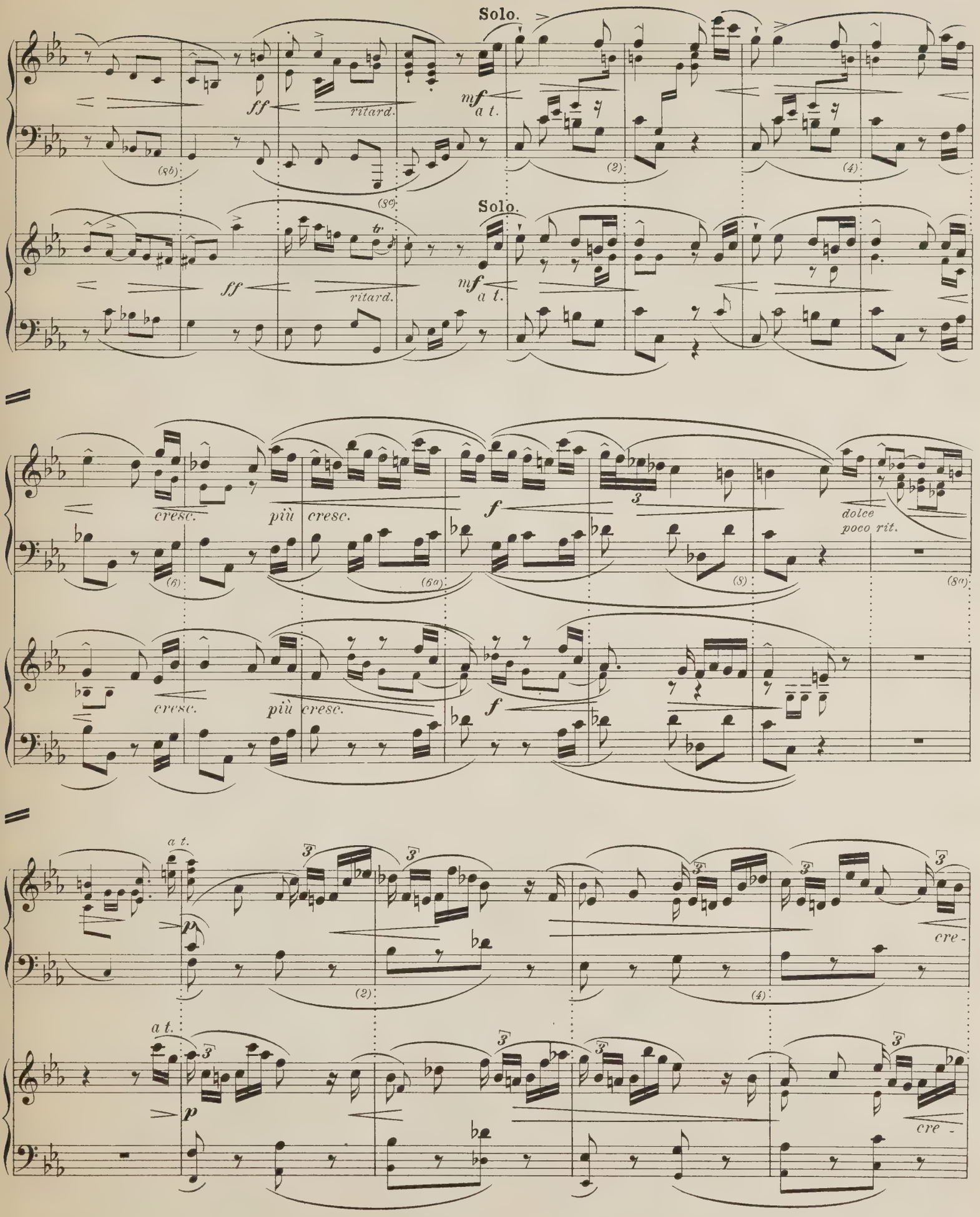

Tutti.
f
pf
ff
mf
cresc.
dim.
sf
p

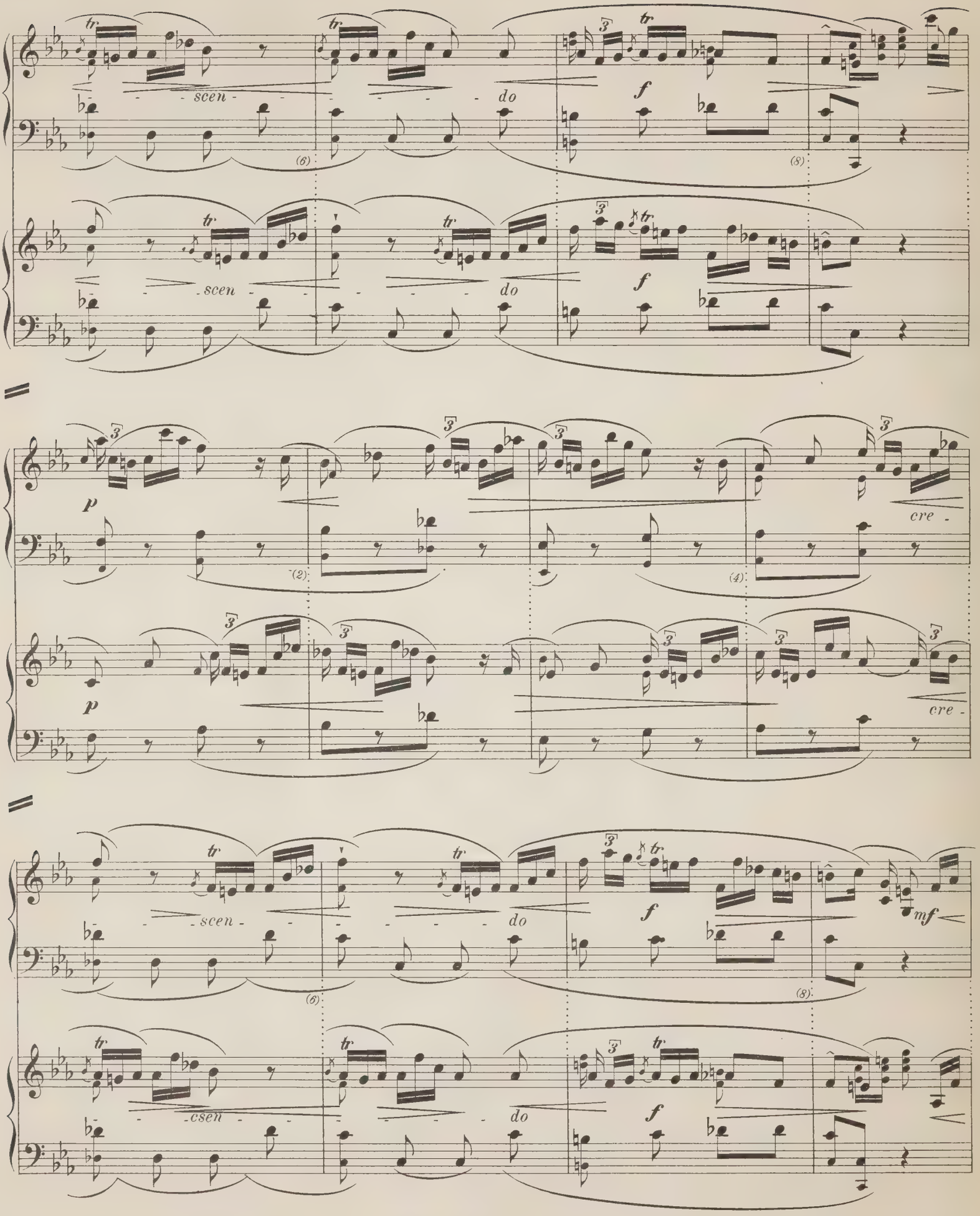

Solo.
mf
a t.
ritard.
cresc.
Solo.
mf
a t.
ritard.
cresc.
dolce
dolce
p
cresc.
f
mp
cresc.
f

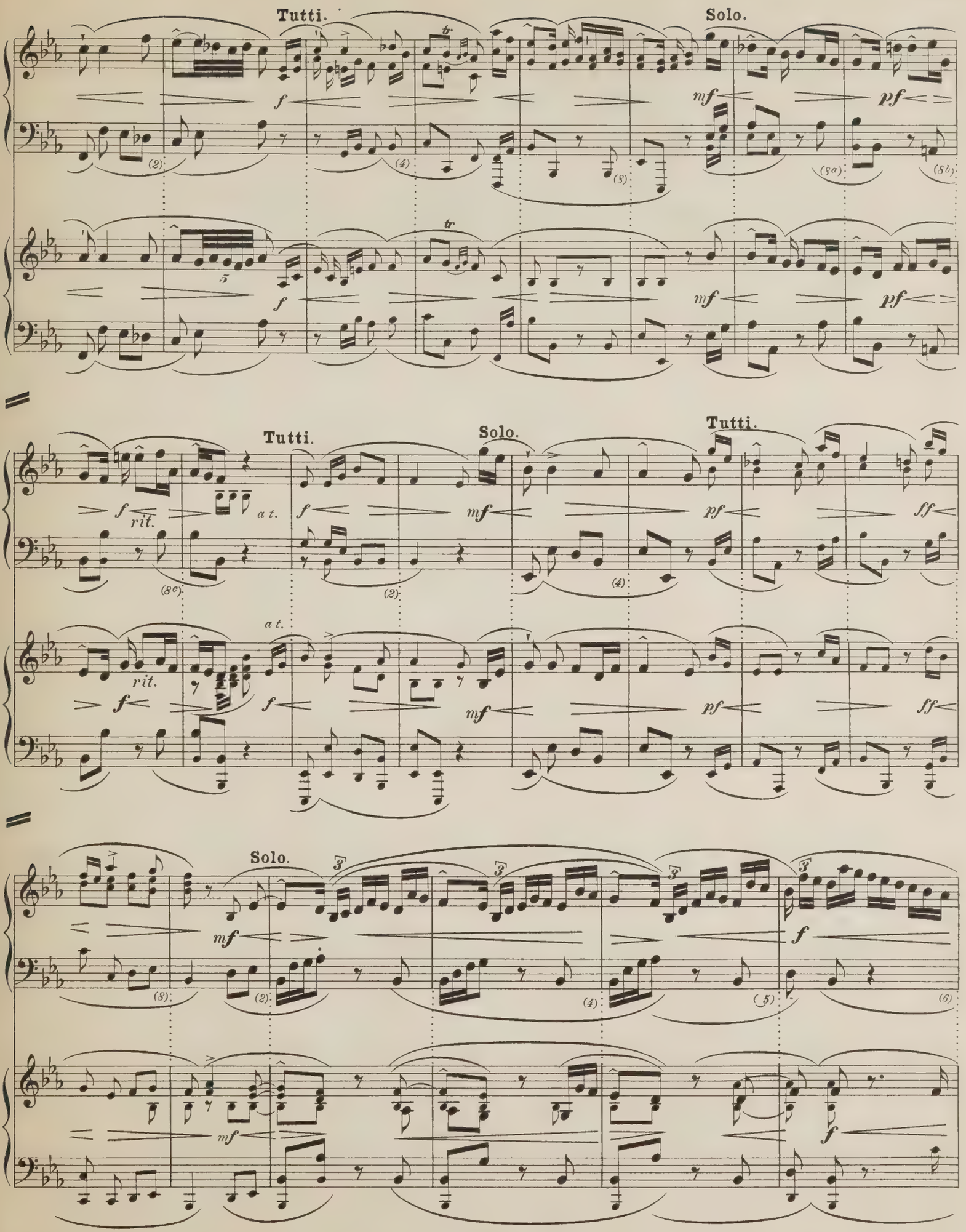

cresc.
f
cresc.
f
Tutti.
Solo.
p
Tutti.
p
cre - - - scen - - - do
f
cre - - - scen - - - do
f

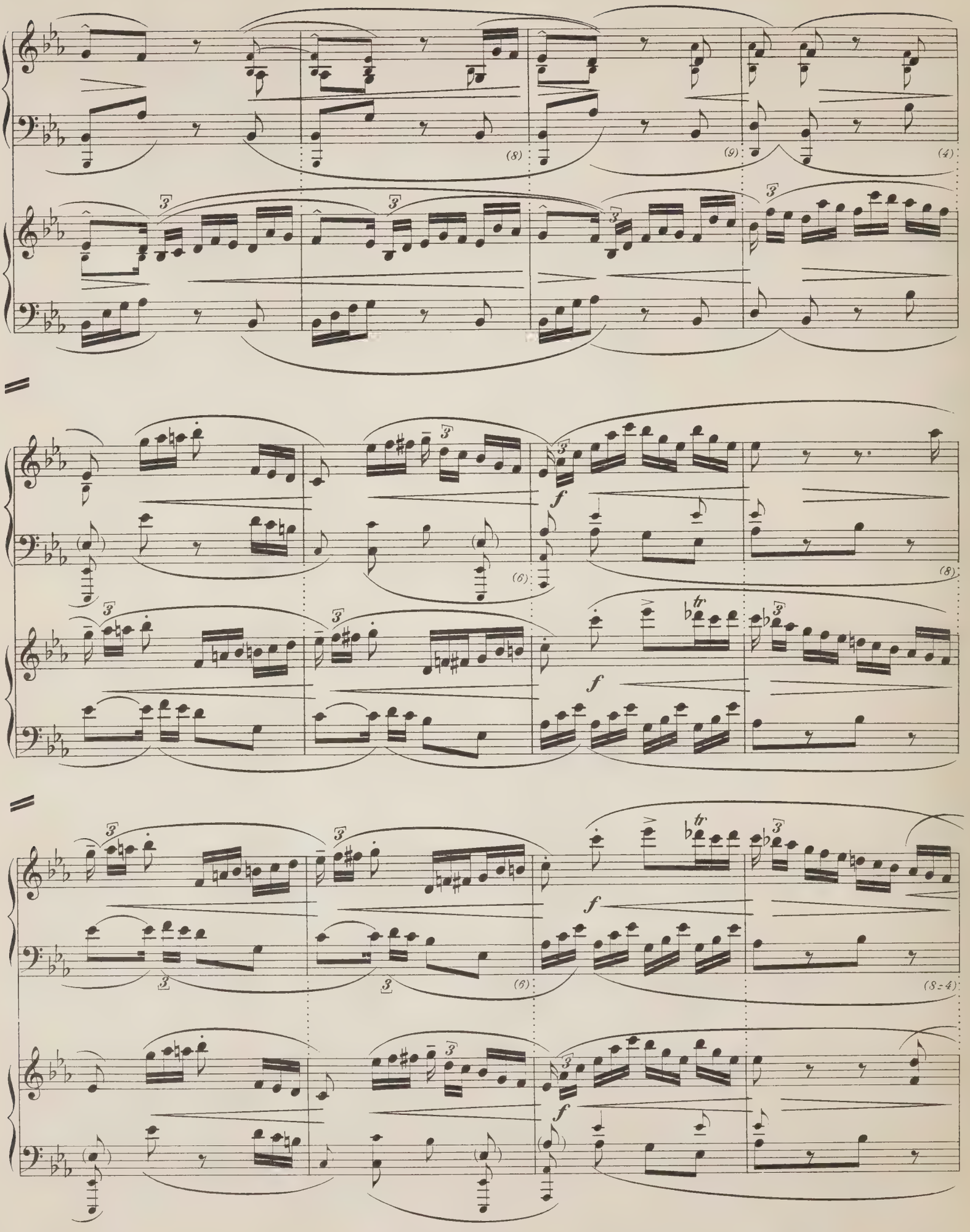

dim.
p
cre -
dim.
p
cre -
tr
scen -
do
f
pf
tr
scen -
do
f
pf
p
cresc.
p
cresc.

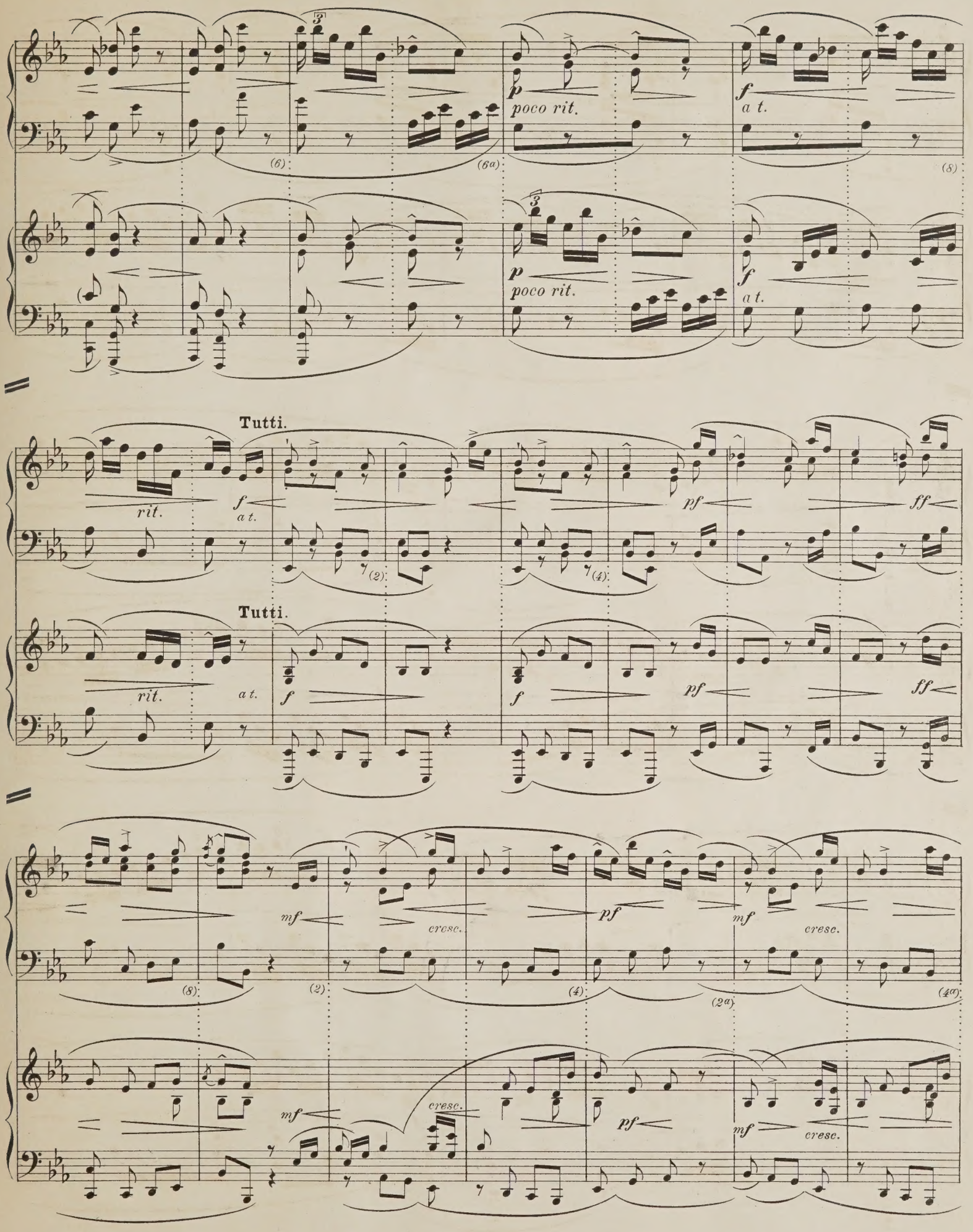

Tutti.
Tutti.
cresc.
cresc.

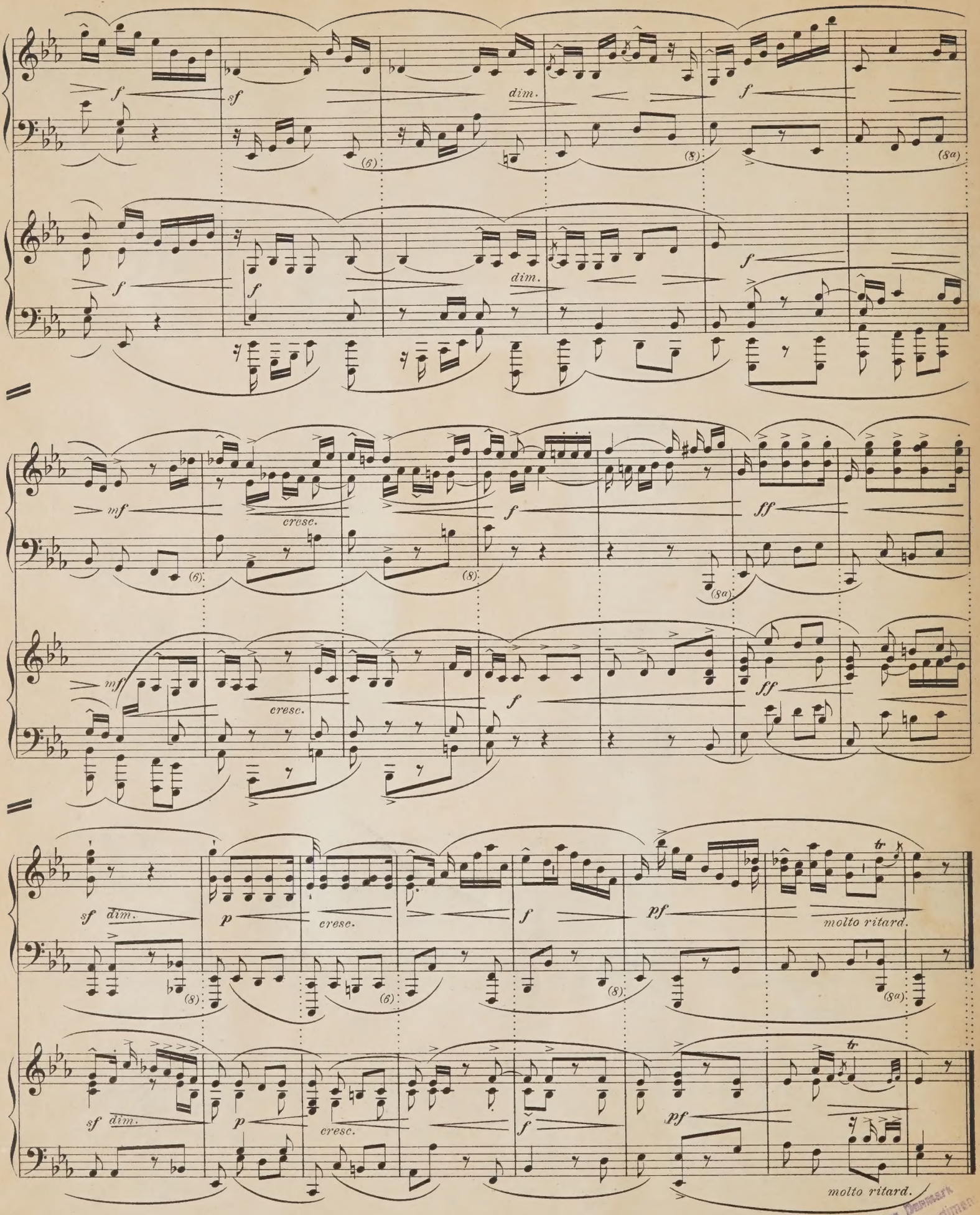

Solo.
ff
ritard.
mf
a t.
(8b)
(8c)
(2)
(4)
Solo.
ff
ritard.
mf
a t.
tr
cresc.
più cresc.
f
3
dolce
poco rit.
(6)
(6a)
(8)
(8a)
cresc.
più cresc.
f
a t.
p
3
(2)
(4)
cre -
a t.
p
cre -


scen -
do
f
scen -
do
f
p
cre -
p
cre -
scen -
do
f
mf
csen -
do
f


Tutti.
Solo.
Tutti.
Solo.
Tutti.
Solo.
rit.
a t.
f
mf
pf
ff


(8)
(9)
(4)
(6)
(8)
(6)
(8-4)
f
tr


poco rit.
a t.
Tutti.
rit.
a t.
Tutti.
rit.
a t.
cresc.
cresc.
cresc.
cresc.



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